

K S O R

Guide

TO THE ARTS

JANUARY 1988

1250 Siskiyou Blvd., Ashland, OR 97520, (503) 482-6301



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Cover: "Masks" acrylic by Helen Hardin (article on page 16)

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FROM THE DIRECTOR'S DESK

Listeners Ask

This month's column is sort of a hodge-podge. And there simply isn't a more elegant way to describe it.

Midway during our Fall marathon, I was supposed to be writing my column for this month. Some months I have all sorts of subjects in mind about which to write. Other months a veiled miasma permeates my brain and no particularly worthwhile subject peeks out of the cloud. Wrapped up in our marathon as I was, this was one of those murky months and I turned to listeners for suggestions.

So here are the questions posed by listeners and, to the best of my ability, replies.

1) How can I get my antenna optimized for KSOR reception?

Obviously we want you to be able to receive KSOR with ease. Living in the mountainous area we all do presents special problems for FM reception. If you have reception problems there are frequently steps we can suggest for improving the signal. We prepared a little brochure on the subject some time ago and would be pleased to send you a copy if you write. We're also happy to try to talk you through some corrective steps if you will write or call and let us know of your reception problems.

In general you should use an outside antenna if you are having signal problems, particularly if you are listening to one of our translators. A directional outside antenna is generally a good investment.

You also need to keep in mind that there are frequently changes in the KSOR transmission system. This is particularly true of the Rogue Valley lately. Not only did we switch the Jacksonville translator from 88.1 to 91.9 FM but we also added KSMF, at 89.1. Rogue Valley listeners may well have changed the direction in which their antennas were pointed when we moved our main transmitter to King Mountain a year ago. The 91.9 translator signal, and KSMF on 89.1, both come from a different direction than does KSOR on 90.1. So you may now want to try moving your antenna again. This is true even if your antenna is just a short piece of wire hanging on the back of your radio.

So do try moving the antenna and cords before you decide that you have problems that require more serious remedies.

Listeners at great distance from Medford may not be able to receive KSMF, incidentally. The reliable reception area for KSMF is much smaller than for KSOR.

2) Why do I feel a special need to pledge when others don't respond? If I knew the answer to this one we could turn *all* of our listeners into pledgers, cancel the marathon, double the station's budget and bring you tremendously more public radio with no marathon effort expended. It isn't a particularly flattering statistic to know that nationally only one listener in ten supports public radio. We think we're doing better than the national average here at KSOR but still, under two listeners in ten contribute to the KSOR Listeners Guild.

I suspect that Americans have developed a long tradition of casual inattention to public media. For example, in many other countries the radio, television and film systems are viewed quite differently than in the U.S. They are often conceived of as art forms, media worthy of public attention and, then by definition, substantial government support. Canada long ago founded the Canadian Film Board which had the task of stimulating the growth and development of film as a creative medium. And, toward that end, Canadian government funds have been infused into the Film Board. Frequently, Canadian films are used in film appreciation courses or in the art movie houses in this country because Canada successfully inculcated that type of film system.

By contrast this country is a Johnny-come-lately to the discussion. The American Film Institute was founded well after the Canadian initiative and was launched entirely with private money.

Whatever regard film has achieved, our commercial application of radio and television has over the years produced a medium held in even lower esteem than the film industry. And so, over the years, we have taught Americans that radio and television are generally not worthy of artistic or intellectual respect.

When a public broadcasting system was founded as an alternative, a difficult uphill battle was initiated to re-educate Americans. As audience levels for public broadcasting grow there is some indication that we are increasingly attracting the *attention* of more Americans. Securing pledge support is the next step, of course. But it is quite a leap of faith to get someone who has been raised with the implicit understanding that radio and television were media that passively assaulted them with messages of slight worth, to actually send money to a broadcast station.

We're making progress. Some listeners have made that leap more quickly than others. And every new pledger is an important statement of success toward a time when understanding of, and support for, public broadcasting is a more universal element of our society than we have yet attained.

If I might be permitted to brag about *you* a moment, KSOR listeners seem to be further along in this process than listeners to many other stations. I like to think we're all helping to really reshape public radio by our efforts.

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Bandon	91.7
Big Bend, CA	91.3
Brookings	91.1
Camas Valley	88.7
Canyonville	91.9
Cave Junction	90.9
Chiloquin	91.7
Coquille	88.5
Coos Bay	89.1
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Grants Pass	88.9
Klamath Falls	90.5
Lakeview	89.5
Langlois, Sixes	91.3
LaPine, Beaver Marsh	89.1
Lincoln	88.7
McCloud, Dunsuir	88.3
Merrill, Malin, Tulelake	91.9
Port Orford	90.5
Paris P. Orford, Coquille	91.9
Roseburg	90.5
Sutherlin, Glide	89.3
Weed	89.5
Yreka, Montague	91.5

KSOR is a member of: NPR-National Public Radio, CPB-Corporation for Public Broadcasting, and CPRO-Consortium for Public Radio in Oregon, & an affiliate of American Public Radio.

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3) Please explain and justify the Coos Bay station. As many listeners are already aware, we have undertaken to construct several new satellite stations. In addition to KSMF in the Rogue Valley, construction is under way for KSKF in Klamath Falls as well as a station in Coos Bay. These stations will all be programmed from the KSOR studios in Ashland and generally will carry the same programming as KSOR.

There are several reasons for taking these steps. A major one is the tenuous basis on which our translator frequencies exist. They can be superseded by other primary service users and increasingly this has become a problem. It was very clear that, over a period of time, we would lose these frequencies and our listeners in Klamath Falls and Coos Bay would lose their public radio service from KSOR unless we took steps to preserve this service.

Additionally, both Klamath Falls and Coos Bay present reasonably large areas to attempt to serve with translators. Under FCC rules the translators are limited to very low power outputs and in some areas in Klamath Falls and Coos Bay it is difficult, if not impossible, to listen to KSOR.

The cost of installing these two transmitters is reasonably high, but it is being supported by a federal grant and by funds raised in each community specifically for the construction. The cost of operating these stations is rather low, however. We estimate that the cost of operating all three satellite stations will raise KSOR's hourly operating cost from \$80 to less than \$83. We expect, however, that the Klamath Falls and Coos Bay stations will gain us many new listeners at relatively low cost. And, as with KSMF, the opportunity to provide listeners with some choices in programming is also present. Therefore, we expect that the added listening to these stations, and the added membership income they produce, will actually *help* support the total operating cost of KSOR and the satellite

stations rather than hurt our income/expenditure position.

So, in short, we undertook the satellite station construction because we believed we had an obligation to preserve public radio service that was in jeopardy and because we believed it would increase our listening base and our subscriber base.

A Special Note About The Marathon

Fall Marathon 1987 ended as resounding success. And it was a real watershed exercise for everyone. Beyond having raised the largest sum ever pledged to KSOR, the marathon produced the largest outpouring of volunteer help, premiums and good wishes of any marathon we have ever undertaken.

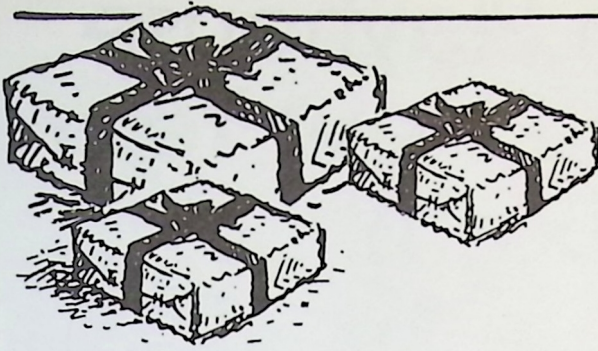
It was unquestionably our most challenging undertaking. Signing KSMF on during the marathon required tremendous energy and a lot of extra work on the part of many. For some listeners it was doubtless confusing. However, KSMF has clearly successfully established itself with listeners in a short period of time. Now, with the marathon over, its occasionally differentiated programming will gradually illustrate for listeners the tremendous potential of KSMF and the other satellite stations under construction. Having conducted the marathon with the staff slightly under full strength was also a special challenge.

The marathon also marked a larger number of new memberships than we had predicted. That bodes well for our future.

Looking back on Fall Marathon 1987, and at all the special circumstances that attended it, I can't help but view the Fall Marathon almost as a rite of passage experience. It succeeded because you infused it, and us, with the energy to make it succeed.

From everyone at KSOR and KSMF, thanks for your help and support!

— **Ronald Kramer**
Director of Broadcast Activities



**Thank You
For Your
Gifts
Supporting
KSOR**

Bandon Playhouse Starts the New Year With a Bash!



by Victoria Tierney

New Year's Eve with Neil Simon by the Bandon Playhouse? New Year's Eve dancing to the Arthur Barduhn's Foghorn Five? New Year's Eve eating Rich Iverson's food? Any one of these would start the New Year off right. Putting them all together in one night is almost too good to be true, but that's what the folks at Harbor Hall and the Bandon Playhouse have cooked up!

Theatre-goers (and party-goers) can start the new year in Bandon with an evening of dinner, theatre, and dancing at Harbor Hall. The Bandon Playhouse production of Neil Simon's comedy *Plaza Suite* opens on New Year's Eve with a gala evening which will begin at 7:30 with a sit-down dinner catered by Harbor Hall's Rich Iverson, curtain time at 9 pm, and then dancing and partying to the music of "the elf himself," Arthur Barduhn and his Foghorn Five with on-the-house champagne for all at midnight. This is the second year the Playhouse has thrown a

theatre-party to usher in the new year; last year's bash was so popular that they are doing it again.

Neil Simon's *Plaza Suite* is really three plays in one. Each takes place in Suite 719 at Manhattan's elegant Plaza Hotel in 1968. The first is "Visitor from Mamaroneck" and features Mark and Victoria Tierney as Sam and Karen Nash (from Mamaroneck) and Kathy Richardson as Miss McCormack, Mr. Nash's secretary. The Nash's are having their twelve room house in Westchester repainted and have repaired to the Plaza while waiting for the paint to dry. It just so happens that they are in the very suite where they honeymooned twenty-three or twenty-four years ago and romance is in the air. Or is it?

Act Two, "Visitor from Hollywood," features Jane Meiklejohn as Muriel Tate, a happily married housewife and mother from New Jersey; and Ray Steinbroner as



Bandon Playhouse cast gets ready for Neil Simon's Plaza Suite

Jesse Kiplinger, Muriel's high school sweetheart, now a famous big-time Hollywood producer. They're meeting for a harmless little afternoon cocktail, just for old time's sake.

Act Three (and play three) is "Visitor from Forest Hills" with Fred White and Rosemary Berleman playing Roy and Norma Hubley from Forest Hills, Long Island, whose daughter Mimsey is *supposed* to be getting married this afternoon downstairs in one of the ball-rooms at the Plaza. All of which has cost Hubley a pretty penny, you may be sure, but Mimsey seems to be hiding in the borogoves.

All three couples in this Bandon Playhouse production are in fact couples in real life. Fred White, who is also directing the show, has appeared professionally with a Gilbert and Sullivan company in Portland. A gifted comic, White recently delighted audiences as the

hotel keeper in *Annie Get Your Gun* whose "antique libido" (to quote one reviewer) was rejuvenated by joining Annie Oakley in "Doin' What Comes Naturally." Sandy Thompson is the show's producer.

Plaza Suite will run five nights altogether. The opening show will be followed by a benefit for the Coos Bay-North Bend Women's Crisis Center on Saturday, January 2nd. The show then runs the following weekend on Friday, January 8, and Saturday, January 9 at 8 pm, with a final show on Sunday, January 10, starting at 6 pm.

Tickets for the dinner-theatre-dance are available (while they last!) at 230 Second Street Gallery in Bandon (347-4133) and for all other shows at Coast-to-Coast Hardware in Bandon (347-2506), at Cone 9 in Poly Village, or at the Coquille Valley Shoe Repair in Coquille.

Merritt Schader and her favorite instrument



MERRITT SCHADER: Winnie The Pooh and Debussy Too

by Lee Juillerat

Like any sixth grader, Merritt Schader likes to play with her friends and her menagerie of animals.

But few other sixth graders, or people of any age, can play the piano like she can.

"She goes for the most musically complex pieces," gee-whizzes Edna Gulabayan, Merritt's piano teacher the past three years at the prestigious San Francisco Conservatory of Music. "With her it's just one after another. I sit there and my mouth falls open. Sometimes I think I believe in reincarnation."

"She was just like a little sponge," remembers Susan Scrimsher, a Klamath

Falls pianist who was Merritt's first teacher. "She did some pretty phenomenal things. I've never heard an ear like that."

"It would be a shame to let it go away," believes Merritt's mother Robin, of her daughter's obvious talent.

"It was something I enjoyed right away," says Merritt. "I guess I liked the sounds I made with the piano."

Merritt, who'll turn 11 on January 12, is used to listeners being surprised at her piano sounds. Virtually from the time she was four and one-half years old, the bubbly, precocious Merritt has shown a rare musical talent that excites her



Merritt with teacher Edna Gulabyan at San Francisco Conservatory of Music

teachers, family and people around a widening area.

Last year, Merritt was the featured soloist at the Klamath Youth Symphony Concert. Heady stuff for a girl who lives on a hay ranch in northern California's Butte Valley with her parents Dick and Robin Schader and a potpourri of dogs, cats, chickens, geese and even a house-broken pig.

Curiosity seekers stuffed Mills Auditorium in Klamath Falls for last year's youth concert. And another large audience is expected at the group's January 23 concert at Mills, when she'll perform Mendelssohn's *Capriccio Brillante* with the symphony.

Symphony conductor Len Freiser regards Merritt as a "nice kid. A typical 10 year old. Then she sits down at the piano. You don't laugh. She's really an electrifying pianist."

What makes Merritt so special to her teachers, other symphony musicians and family is that, despite her talent, she is a nice kid, a rambunctious ten year old.

"I'm not afraid to be a child with her. She needs this release, she needs to be a child because when she plays she is an adult," explains Gulabyan. "With Merritt I sometimes allow myself to work with her like I would an adult. I have to stop myself and say, 'This is a child.'"

Merritt performs like a talented adult, but she's also a perky little girl. "My favorite's Victor Borge," she says of her favorite pianist. "He's funny. He talks while he plays. I don't think I'd be able to stand it if I just sat there and played and played."

Merritt met Borge at a recent concert in Medford. He cemented his place in her affections by sending her an autographed photo. Coming in a close second is



Waiting to perform

Liberace because, "He's fancy and he's fun. I like all the fancy clothes he wore."

But Merritt's musical preferences are no joke.

"One of my hopes is to be known for my Debussy and Ravel," quietly insists Merritt, who favors impressionism, a musical style of the late 19th and early 20th centuries known for the use of lush, vague harmonies and rhythms to evoke suggestions of mood, place and natural phenomena.

"I have never had any child who loved Debussy. Debussy's music is very difficult for a child to grasp . . . for many adults to grasp," says Gulabyan, who taught music for 10 years in the Soviet Union before coming to the U.S. where she resumed teaching 15 years ago. She tells of working fitfully with an adult on a Debussy passage while Schader sat and listened. As Gulabyan remembers it, after the frustrated student left, "This little pipsqueak sits down and plays it."

"She was early on really gifted," recalls Scrimsher, who began four years of teaching when, at four and one-half, Merritt enrolled in Scrimsher's Yamaha music class. "She's always had big ideas . . . there's not anything she can't play." Then, as now, Scrimsher regards Merritt as "a normal kid. Her vocabulary is large



In performance at Nova High Auditorium for KIXE-TV in Redding

and she reads at a level above most kids her age, but she's a kid."

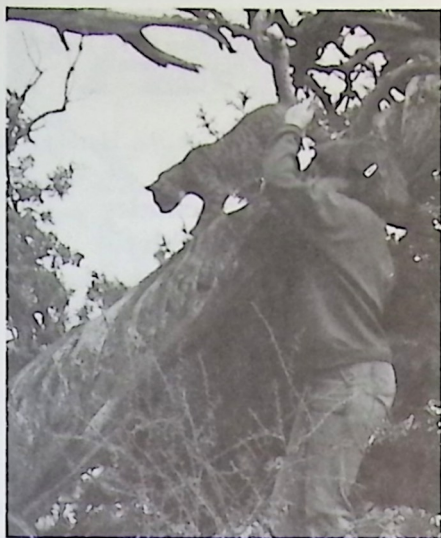
Friends believe Merritt's parents, and the family's relative isolation on the remote farm, help her in maintaining her youthful zeal while also exposing her to intensifying challenges."

So far the progress has been steadily spectacular."

As the reward for winning the Northern California Century Motors Scholarship Competition in Redding, CA, earlier this year — where Merritt was rated the best of 30-plus contestants of all ages — she has been weekly studying theory, harmony and composition with Redding pianist Duane Hampton.

Every other week, after her two-hour Thursday Redding session, Merritt and "mommy" continue on to San Francisco. Hours during the drive are well used doing homework, listening to tapes provided by Gulabyan, chatting or debating with her mother, or listening to story tapes like "Winnie the Pooh"

After a two-hour Thursday night lesson with Gulabyan, it's back to a motel for dinner and sleep. Friday is filled with another two hours with Gulabyan, practice at the conservatory or study in the conservatory library and a night of relaxing, concert going or shopping.



Merritt to the rescue of YoYo



Playing with Tiber

Saturday morning means another hour lesson followed by a master class or performance before the 300-mile long drive back to Macdoel. In 14 months, the Schaders — her father often makes the Redding trip — have clocked 58,000 miles on their 4-wheel drive stationwagon.

"You can't believe how much she has achieved," says Gulabyan. "It's just staggering. In terms of not just repertoire, but in terms of seriousness, in terms of understanding the piece."

"I don't think she thinks it makes her special. I think it makes her different, and with that comes an obligation," believes her mother of Merritt's talent and the cost in missed school days and social activities.

A payoff for missed skating and slumber parties yielded dividends last June when the Schaders and Gulabyan traveled to the Young Keyboard Artists International Competition at Ann Arbor, MI. Despite what Merritt, her mother and Gulabyan regarded as a poor performance in the semi-finals, Merritt was among the ten who advanced to the age 10 division finals. Given another chance, she excelled, placing fourth. Merritt was also a finalist at this year's Junior Bach Festival at the University of California, Berkeley.

"I really want to be a concert pianist," insists Merritt. "It's fun when you play. I like to play, to perform, quite a bit. It's fun, it makes me feel good to make people happy."

"With Merritt, she almost blossoms when she's on stage," says Gulabyan. "She was really born to be a musician, a composer, someone who can stand pressure. I've known a lot of kids who were brilliant in the classroom, but not on the stage. Being on stage inspires her."

Although Gulabyan wishes the distance between Macdoel and San Francisco was shorter, she believes Merritt's isolation "is a real plus because she doesn't have those distractions" of larger cities. According to Gulabyan, "Being a musician is the top profession" in the Soviet Union, but not the U.S. because of the lack of pay and limited opportunities.

Merritt's musical future is something of an unknown.

"That's one thing you can never predict at this age, even with someone as brilliant as she is," says Gulabyan. "I would bet she will stay."

"There's no way to know what's going to happen," agrees Merritt's mother, who recalls the adage, "proceed as ways open." "That's sort of what we're doing."

as opportunities arise. You don't plan a lot."

Merritt is more confident.

"I plan to play anywhere I can play, it doesn't matter as long as I play." But her dreams include playing in San Francisco's Davis Symphony Performing Hall and New York's Carnegie Hall.

"Music is one of those careers where you never stop learning and improving," says Merritt confidently. "You always want to see how good you can get."

How confident is Merritt?

A girl who loves animals, she's considered a career as a veterinarian. She loves sheep, monkeys and, especially, penguins and baby seals. And she's got it all worked out.

Four On My Head by Len Frieser

After the final chord of the Kabalevsky Concerto — silence, then loud applause from the orchestra. The pianist grinned, stepped up to the podium and gave me a hug. It was her birthday. The players began singing "Happy Birthday," and I gave her my baton to conduct them. The dress rehearsal had gone well, perhaps too well, and behind me were the sounds of preparation of a birthday party for the soloist. The orchestra was in great voice but without the benefit of Merritt Schader's conducting — her immediate response to getting the baton was to beat four on my head. With six years of piano under her belt, Merritt was then ten years old. Today, almost a year later, she is again rehearsing with the Klamath Youth Symphony, this time playing the Mendelssohn *Capriccio Brillante* for piano and orchestra.

When at home on a ranch outside of Macdoel, Merritt takes care of her pet boar, feeds chickens, and attends a four-room country school with two grades to a classroom. She also practices and composes four hours a day. She composed her first piano piece five years ago. Her mother recalls that Merritt had been very busy outside their ranch home, coming inside to fetch string, and was engrossed in a mysterious project. She was trying to catch a bird. Outside, the child was lying flat on the ground, her toy wagon several feet in front of her attached

"As soon as I become famous as a pianist," explains Merritt, "then I'll buy a country ranch so I can have a whole bunch of different animals."

She just might.

Lee Juillerat writes for the Herald and News in Klamath Falls.

**Merritt Schader
performs with the
Klamath Youth Symphony
Len Freiser, conductor
8 PM
January 23, 1988
Mills Auditorium
Klamath Falls**

by a string to her hand. And in the wagon was the bait — a layer of seed, but no birds came. She then tried to collect an egg so that she could raise a bird from a chick. Again, no luck. Frustrated, she went to her swing and kicked furiously into the sky. After awhile she came into the house, went to the piano and played her first composition, "Sad Song."

When Merritt enters the stage of the Mills Auditorium on January 23 to perform the Mendelssohn work, she will be accompanied by over fifty players of the Klamath Youth Symphony, not all of them "Youth." In the past, Klamath Falls had a community symphony and a smaller youth group, but both stopped operating some four years ago. I was asked to revive the youth group last year and we were able to attract a number of adults (18-67), to play with the group: a broad mix of high school students, ranchers, doctors, OIT faculty, local teachers, and business people. The Symphony is completely supported by gifts from area residents, organizations and businesses. We charge no admission, there are no tickets. This makes it possible for lots of kids to attend — over 200 per concert. Also this policy helps to keep our organization plain and simple: I volunteer my time, the players volunteer their time, and the audience volunteers theirs. Merritt's fee is four on my head.

Len Freiser is conductor of the Klamath Youth Symphony.

FAMILY: Explorations Through Art



Tee Corinne's mixed-media drawings, titled "Family," will be on view in the Grants Pass Museum of Art in Riverside Park in Grants Pass this month. The exhibit opens on January 5 and continues through January 23, with a reception for the artist on Sunday, January 17, from 1 to 3 pm.

The "Family" drawings are created with watercolor, paint and metallic marking pens on top of xeroxed photographs. Corinne's subject is the mythology of relationships in a volatile, creative and alcoholic family, re-examined by the artist from the distance of adulthood, revisited through the transformative magic of art.

"I set out to explore my life in drawings and found, unexpectedly, a way to heal old wounds, celebrate the good in the past and move into a better

understanding of myself," says Corinne.

With a loving eye and a catchy, glittery line, Corinne accentuates the personalities that loomed (or hid) in her youthful world in works such as *Saint Grandad* or *Momma Madonna* or *My Father, The Demon Lover*.

She honors both the hurt and the joyous child of her past in images titled *Finding The Bruised Child* and *She Flew In The Light Of Her Granddaddy's Love*. In other works, *Roses For My Father* and *Becoming The Dark Stranger In My Own Past*, the artist completes acts that were left undone in her childhood.

Expanding the theme of "Family" to include the chosen family of her adult years, the artist has produced joyous images in *The Writer Emanating Her Books* and *Gathering In Honor Of My First Forty Years*.

About her goals Corinne has said, "I seek in my work for a compassionate honesty toward those I portray, for ways to produce art that is accessible both intellectually and emotionally."

Contact Tee Corinne at (503) 476-0425 for more information.

The Aulos Ensemble



Chamber Music Concerts January 9, 1988, 8:00 p.m. Music Recital Hall, SOSC by Barbara Ryberg

Established as one of America's foremost baroque musical groups, The Aulos Ensemble performs on authentic 17th century instruments, and plays in a manner "... that compounds skill, high spirits and good information ..."

Members Anne Briggs, flute; Myron Lutzke, cello; Linda Quan, violin; Marc Schachman, oboe; Richard Taruskin, viola da gamba; and Charles Sherman, harpsichord, are all Juilliard graduates, and each has had extensive study with major instrumental performers — Jean-Pierre Rampal, Leonard Rose, Joseph Fuchs, to name a few. In addition to The Aulos Ensemble's impeccable musical training, and of equal interest, is their dedication to scholarship.

While other visiting chamber music ensembles under sponsorship of the Chamber Music Concerts Series have been more than concert performers, such as the Takacs String Quartet's residence at the University of Colorado, where members are on the teaching faculty,

The Aulos Ensemble's music research enlarges and expands their role as performers.

To complement the authentic sound achieved through instrumentation and tuning, The Aulos feels authorship of a given work must also be legitimate. Their work, to this end, has yielded some interesting re-attributions. The jacket of one of their albums instructs that some compositions once thought to be written by Handel were indeed the work of Telemann, or one Johann Mathias Leffloth.

That Telemann wrote some of what was thought to be Handel's music doesn't change the way that music sounds, but it does indicate a rather passive acceptance among listeners. Snoozing, for a long time, has been tolerated, and even indulged, by many symphony goers, but chamber music *affezionatos* are expected to be more alert. To poke fun isn't really the point, however. Two things are important. One is that research of this kind shows that a given artistic period actually had more activity than once realized. The second is that verification is important — or, as members of the Kronos Quartet said, "... it's important to examine values ..." meaning, founda-

tions and motives of artistic creation.

There is a powerful tendency to move ahead, without too much concern about the past, until discussion of values and authenticity arise. Then, there is no where else to go but back, to discover and try to understand the force(s) that motored artistic, or in this case, musical, creation. Young groups such as the Aulos and the Kronos have carved a difficult path, but certainly a worthwhile one. Meanwhile, the attentive audience is the winner, because it is willing to meet the challenge, and listen.

How is a piece of music supposed to sound? Is the sound made by beating on heads, (as in the cartoon), better than the sound of a baroque flute? Only if you're a caveman, most would say. Probably the Aulos, which by the way means "flute" in Greek, would not agree. If a group sets out to play caveman music, then it had better try to sound like cavemen.

Described as "galant," baroque music

played by The Aulos Ensemble has a delicate, ethereal sound, much lighter than most music played today. It is generally acknowledged that The Aulos has managed to transcend the method books of the eighteenth century by giving baroque music its due in vitality, variety, and intonation.

Their first recording "Original Telemann," issued in 1981 on the Chandos label to celebrate the composer's tercentenary, was awarded "Critic's Choice" by *High Fidelity* magazine. Other recordings include "Masterpieces of the High Baroque," and Handel's "Sonatas and Concerti."

Ticket information is available by calling (503) 482-6331. Chamber Music Concerts is a cultural enrichment program sponsored by the Division of Continuing Education, SOSOC.

Barbara Ryherg is a regular contributor to the Guide.



"You have to admire the concept—early music performed on the original instruments."

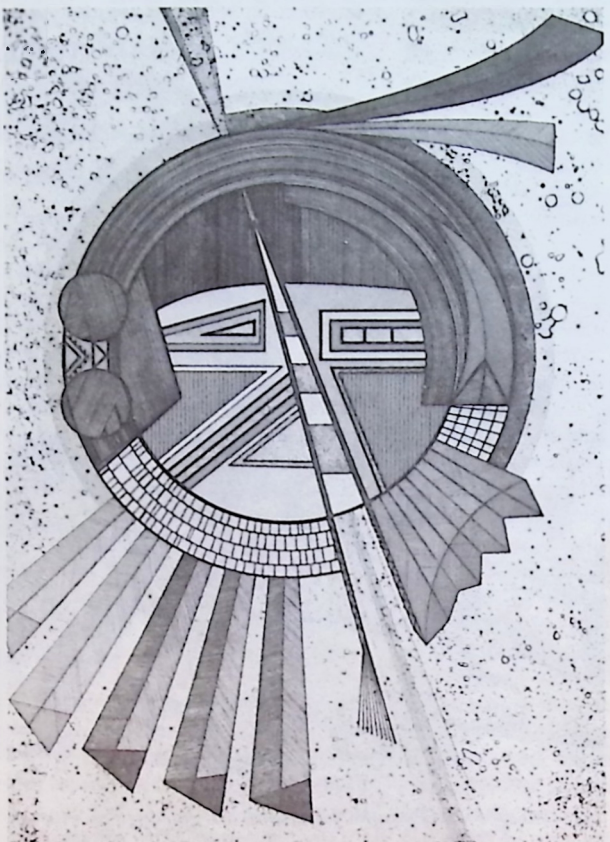
Drawing by Lorenz; copyright 1987

The New Yorker Magazine, Inc. (used by permission)

Part II

Native American Painters

Pablita Velarde and
Helen Hardin by Betty LaDuke



Cradoc Bagshaw

Medicine Woman, *copper etching*, 18 × 24 inches

Helen Hardin and Pablita Velarde have both received national and international recognition for their art. Though their art is at opposite ends of the artistic spectrum, each artist has been recognized for excellence in her area. Part I in last month's issue of the Guide featured the traditional art of Pablita Velarde, who is known for her historically accurate and detailed images of Pueblo Indian life. This month, LaDuke views Hardin's abstract geometric art.

Helen Hardin

For Helen Hardin, having a famous artist (Pablita Velarde) as her mother seemed both a blessing and a hindrance. She clearly lets us know:

"I am not a traditional Indian — and I don't do traditional work. My mother is a great talent, but I don't wish to be compared to her. Our lifestyles are eons apart and so are our concepts. I almost decided against becoming an artist, because so many people used to say, 'This is the work of Pablita's daughter.' I wanted by own identity."

(Arizona Highways, Aug. 1976)

Hardin first began bridging the gap between Native American and Anglo cultures at age six when she started school in Albuquerque. While majoring in art at St. Pius X High School, Hardin enrolled in a drafting class where she first began to use the architect's templates and other tools that later became integral to her personal image-making process. Hardin attended the University of New Mexico for one year, studying art history and anthropology, and then attended a workshop at the Special School for Indian Arts at the University of Arizona. However, she stated, "I never had any formal art training and I don't have to credit anybody; I am completely my own person."

Seeking motifs for her imagery within her Indian heritage, Hardin began to study Pueblo pottery designs and the ancient rock petroglyphs and pictographs. She was also influenced by

Cubism through the paintings of Joe Herrera, one of the first Indian artists to incorporate cubist structure in his compositions of Indian life. A combination of acrylics, acrylic varnish, air brush and ink washes became her principle media of expression. She signed her early paintings with her Indian name, Tsa-sah-wee-eh, or Little Standing Spruce, so that no connection could be made between herself and Velarde.

Hardin's first marriage in 1962 at age 19 was brief. After her daughter Margaret was born, according to her mother, "Helen took life more seriously." By the time she remarried in 1973 to Cradoc Bagshaw, a professional photographer, Hardin had already established herself as a professional artist.

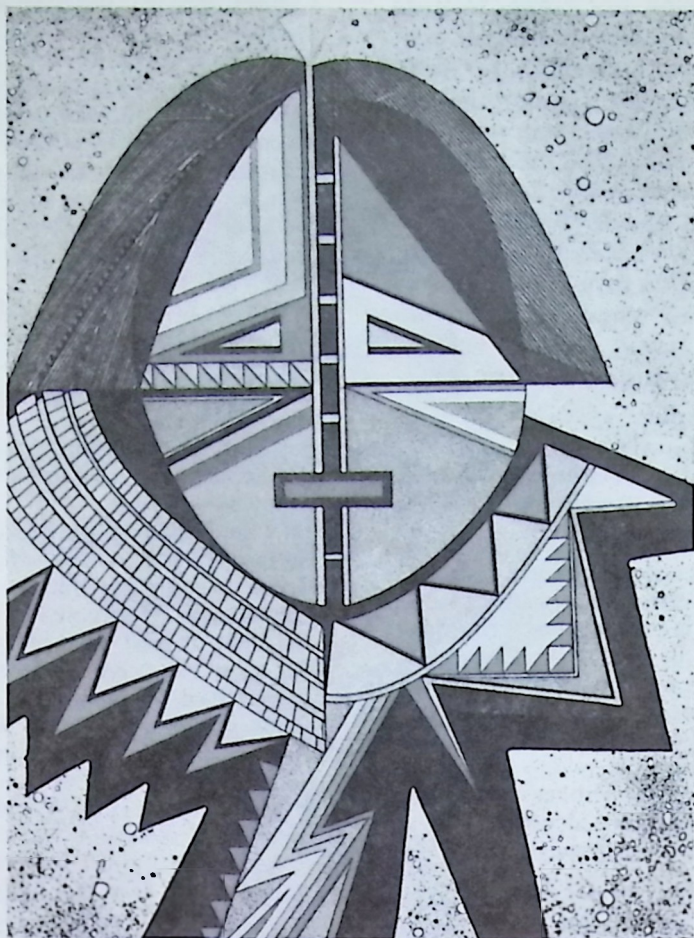
In the beginning, in order to promote Hardin's career, Velarde says: "I pushed Helen to visit her father in Bogotá, Columbia, in 1968 where he arranged her first show at the United States Embassy. Her show was a big success, and Helen was thrilled at being the center of attention. She sold 23 of her 30 paintings."

Most of Hardin's early paintings were based on pottery motifs, but after her Bogotá exhibit Velarde comments, "She began to make better paintings. Later, she got into masks (as exemplified by her mural at the Pueblo Culture Center), a thing she could not let go, and I can't blame her . . . if that's what the public wanted to buy."

Concerning art critics Velarde says, "I close my ears and let them say what they darn please, but Helen was rebellious about any kind of criticism and would fly into a rage."

In a review of Hardin's work, Lou Ann Farrus Culley says in *American Indian Art Magazine* (Summer 1975):

Her use of symbols seems, if not actually forced, at least too self-conscious . . . however in Hardin's later works, these kinds of iconographical obscurities are simplified into a more sophisticated and effective approach in which the artist paints first of all to express her own feelings, her own 'self' and then to share that self with her audience, Indian and non-Indian



Cradoc Bagshaw

Listening Woman, copper etching, 18 × 24 inches

alike. Early in her career — and she is only 35 years old now — Hardin developed a style which, proclaimed as professional and aesthetically exciting, has earned her a place among the leading contemporary artists.

Typical of Hardin's early work is "Medicine Talk," 1968, in which three tall, blanket-wrapped men stand around a fire with smoke drifting around them. Flowing patterns are imprinted on their blankets and the men's faces are realistically detailed. By 1972, Hardin had abandoned this curvilinear style for more controlled, geometric forms and patterns, constructed with precision.

In *Helicon Nine, A Journal of Women's Arts and Letters*, Hardin gives us a clue about her imagery:

A lot of my work has to do with fantasy and spiritual things, with giving a spiritual message. Sometimes that message was not even consciously intended, but it makes me happy when a painting does turn out to be a very spiritual thing. And it pleases me when people are touched by this.

In "Carriers of the Father Universe," a symmetrical composition, three tall red and green Kachina, with arms composed of eagle feathers, embraces a circular

disc that can represent the universe, a drum, or the sun. As Hardin's symbols are not specific, it is possible to give them one's own interpretation. In her application of paint she juxtaposes flat against rough textured surfaces that are reminiscent of desert sand or wind-pitted rock.

I particularly like "Prayers of the Blue Corn Mother," which is dominated by the partial figure of a chanting woman holding aloft an ear of the sacred Hopi blue corn. The background contains three other mask-faces with overlapping patterns of circles, triangles and rectangles.

Culley summarizes the broad appeal of Hardin's work:

These figures are more than representative of one particular religion. They can speak to anyone who has ever had a spiritual experience . . . Evoking the deities not of any one particular religion, but all religions.

(*Southwest Art*, April 1981)

In Hardin's brief 15-year career she was to receive phenomenal commercial success, recognition and awards. A selective list of her one-woman shows includes: Heard Museum of Art, Phoenix, Arizona, 1969; United State Information Service, Guatemala City, Guatemala, 1971; Enchanted Mesa Gallery, Albuquerque, New Mexico, 1971 and 1977; Kansas State University, Manhattan, Kansas, 1977; and California State University, Long Beach, California, 1980. She also exhibited in 1972 and 1973 with Pablita Velarde at the Enchanted Mesa Gallery.

When participating in invitational and competitive group shows, Hardin repeatedly won Best of Show, the Grand Prize, or First, Second or Third Awards. Margarette tells me that "after age one and until 40, my mother never missed the Santa Fe Indian Market. It was the only public Indian exhibit that she continuously participated in. She enjoyed the interaction with the other artists and the buyers, though frequently her work was sold while being unpacked from the car."

Hardin became the subject of many reviews and articles, and is included in *Women of Sweetgrass, Cedar and Sage*, published in 1985. Dedicated to Hardin, this is the first book to focus on the work of 15 contemporary Native American women artists working in a variety of media.

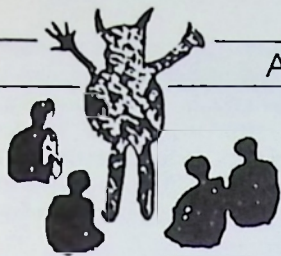
For an interview published in *Southwest Art*, Tricia Hurst asked Hardin, "In what way, if any, does the fact that you are a female and an American Indian reflect in your work?" Hardin answered:

"I'm a wife, a mother, and Helen Hardin, but I'm not aware of myself as woman, woman, woman . . . and on top of that an Indian woman . . . In recent years there's been a lot written about the Indian artist and his or her *spiritual identity* (whatever the devil that is). I think many of the artists who lay claim to this are really mouthing the words to sell their work. It's what the white man wants to hear . . . I decided I would not be a bad Indian but a good person . . . I make the most out of two worlds and I think my work shows this."

Further insights on feminism, art and marriage were generously offered by her husband, Cradoc Bagshaw. "We both lived to work." However, says Bagshaw, "Being a woman has never been any big deal in Helen's career, yet in the end, she realized that was the key." Bagshaw particularly recalls some of Helen's early interaction with women gallery dealers who "preferred to play up to the Indian men artists."

Bagshaw and Hardin were very supportive of each other's career but especially enjoyed their times together, traveling across the country for exhibits or special events. Bagsahw commented, "At the beginning of her career, Helen did not pace herself very well, working long hours with little sleep." He added, "Each painting — approximately 24 by 36 inches or smaller — took several weeks to complete, and she would have several in progress at one time . . . Though Kandinsky was her favorite artist, one of

(continued on page 40)



Wili Yowó

A Journey Into Takelma Mythology

by Thomas Doty

With Two Medicine Formulas

Translated by John Woollinscroft

In the language of the Takelma Indians of southwest Oregon, **wili yowó** means "there was a house." These words, like the first steps of a journey, begin every Takelma myth.

Though the Takelma are mostly gone from their Rogue Valley world, their myths live on in the landscape of their homeland: in the thunder of the river, the hooting of owls on the Table Rocks, and in the movements of the sun and moon.

I recently took my own journey into the center of the Takelma myths, from the Rogue River up the Old Time trail to the top of Lower Table Rock. Spanning sunrise to sunrise, this journey became a story in itself. Everything I had read about the Takelma myths became a personal experience, coming alive as I walked into the heart of where the myths come from.

* * * * *

Wili Yowó. There was a house along the Rogue River. There were many Takelma houses, wrapped in the village. Morning sunlight slanted across their rooftops, drifting down smokeholes, the way it now skims the surface of the river, then dives into its depths. This river, called **gelám** by the Takelma, flows east to west as it has

done since anyone can remember. In the myths, there are two directions: upriver and downriver. Upriver is to the east, toward the rising sun, toward creation. Downriver is to the west, toward the setting sun and the Land of the Dead. This river is a symbol of birth and life and death. It seems fitting that my own journey should begin here, as any journey into myth is also a journey into symbols. For thousands of years, Takelma stories have traveled upriver and downriver, from village to village, breaths of words now riding the west wind, now the east wind, now swirling like fog over Lower Table Rock.

I start up the Old Time Indian trail from the river, through woods so thick it seems like twilight all the time. Behind me are the sunlit meadows of camas and Indian plums and wild carrots, and the river swelled with salmon and sunlight. Morning shadows move like thunderheads through these woods. Voles tunnel under madrone leaves with a whisper and a crackle as if expecting a storm. Woodrats scamper into their nests of heaped-up twigs. Bones along the trail remind me that here, in these woods, there is death as well as life.

Looking back, I no longer see the river, only shadows, and I imagine all the monsters the Takelma have seen through the smoke and the haze, through the cold wind of fall and in the frozen stillness of winter. These woods seem long and dark like a winter night. I see oak leaves floating downriver, and oak trees pushed up like skeletons against the night. The moon moves across the sky, cold, the same color as the ice along the edge of the river before the sun rises up. Mist moves through the woods, rolls along the river. Now is the time of hoot owls in the darkness, calling death and stealing children. Bad-hearted shamans cause sickness in people they don't like. Rolling skulls of dead people kill everyone they roll over. The river serpent squeezes people to death. Now is the spirit time.



Courtesy of the Southern Oregon Historical Society

Picnic near base of Table Rock, c. 1900

the time of dark nights. The fall wind swirls mist and fog, over and over the burial mounds, the wind crying to the dead ones, far into winter.

I imagine I am inside a winter lodge, the storm howling down the smokehole, and a storyteller moving through the smoke and the shadows, his movement now slow like the purr of the fire, now wild with the storm, and these are his words:

Wili yowó. *It had been cold for a long time. The river had frozen over and the snow fell and fell, making drifts all through the valley.*

Coyote and Roasting-dead-people lived along the river, each in his own house and each with a child. They were neighbors.

Snow had drifted over the tops of their houses. They hadn't been able to go outside for days. They were running out of food and Roasting-dead-people's child was nearly dead from hunger.

Many days went by and the cold didn't let up. The entire world was snow and ice, and there was no food anywhere. And one morning, just as the weather broke, the child of Roasting-dead-people died.

Roasting-dead-people broke open the door through the ice and he went next door and said to Coyote, "Say, Coyote, my child has died. Will you lend me a blanket so I can bury him properly?"

Coyote yelled out from his house, "Don't bother me! Don't you know that if you bury your child with a blanket he'll come back around this place? What's going to happen if we allow dead people to come back around here?"

So Roasting-dead-people went home and buried his child, without a blanket.

Now the days went by. Winter turned into spring which moved into summer, and the fall brought the cold days again. When winter came, it was the coldest anyone could remember. The river froze over again and the snow piled high and the food was running short. And one morning, just as the storms disappeared and the sun started shining, Coyote's

child got sick and died.

Coyote went next door and said to Roasting-dead-people, "My friend, let me borrow a blanket. My child has died and I need to bury him."

"What's that you're saying? A year ago when I asked you the same thing, all you could say was 'What's going to happen if dead people come back?' Now my child is rotting!"

So Coyote went home and buried his child.

He sat in the doorway for many days and watched the winter turn into spring. The ice in the river melted away and the flowers started blooming along the riverbanks, and Coyote kept saying to himself, "People are never coming back after they die. Not ever, my child, not ever."

Now this story is finished. Go gather seeds and eat them.

* * * * *

Sunlight rushes through me like summer wind as I move out of the woods to where the trail hugs the lower bones of the cliff. I feel incredible joy as I walk toward the sunlight, knowing the dark woods are behind me. The trail follows the curve of the cliff, moving through lava flows, around madrone and manzanita, back through the edge of the woods, and up and up and out onto the top of the rock.

The midday heat is intense. Heat-waves, like the wind, shimmer summer-brown grasses. Voles are quiet in their cool, damp tunnels under mounds of earth. Rattlesnakes doze in the shadows. I walk across the rock toward the best shade around: the cedar trees. Wind hits my face. I watch buzzards and eagles ride the thermals out of the bowl and across the rock, then along the eastern cliff and back across the top, then into the bowl. The buzzards circle low, just to make sure I'm moving, and the eagles watch from the heights of clouds. The wind is hot and dry, making sure I know it's summer.

The Takelma tell a story of a terrible

drought. The river was so low there were no salmon to catch. Leaves fell off trees long before fall and there weren't any berries in the mountains that year. No water. No breeze to cool the air. Nothing but stale, stagnant heat.

They hired a fellow to make rain. He climbed up here to the top of the rock and turned on the rain. But he never turned it off. The river swelled into a lake that covered the entire Takelma world. The man turned into a cedar tree, safe on the rock above the water, and his son and his son's wife and their little boy fled the valley to join him, turning into rock pinnacles that jutted out over the flood. Entire villages washed away and many Takelma drowned. Angry survivors hired Beaver to chew down the rock. He chewed and he chewed, but when it appeared to him that he might get squashed by the falling rock, he quit. You can still see his teeth marks near the base of the cliff.

The first thing the Takelma knew of the world returning to normal was the summer wind, a warm wind that stopped the rain and sent the river back into its banks. The Takelma survived, and they never forgot the terror of the drought and the flood . . . and they never forgot the wind.

It feels good to sit under the cedar, in the shade, out of the midday heat, and feel the wind moving across the rock, clearing the air. The Takelma have a medicine formula they say to the wind:

Hey! From the lower part of my body
you will drive away evil things bad.
From the crown of my head
you will drive them away.
From over my hands
you will drive them away.
From within my backbone
you will drive away evil things bad.
From above my feet
you will drive away evil things bad.

!O-O-O-O-O!

(They blow to the wind.)

Almost sunset. I sit on the eastern edge of the rock, looking upriver toward **Wilamsa**, the floating mountain, all the way to the beginning of the river. I look east, away from the Land of the Dead, here on Lower Table Rock, on the back of younger **Daldal**, giant dragonfly and Takelma culture hero. Along with his elder brother (nearby Upper Table Rock), he decided to stop here and live his life after their great journey up the Rogue River from the coast, changing things and making the world right.

The sun sets behind me. As stars open up, I close my eyes and imagine myself in a Takelma sweat house, dripping water on hot rocks, the steam rising around me. My head bursts with heat. Stars shoot through the steam, and a tunnel opens in the dirt floor. I crawl down the tunnel, through the rock, and I hear the timbers of the sweat house creak as they shake with heat. Crawling toward the river, the creaking of the timbers becomes the creaking of the bones of generations of Takelma Indians, the entire rock shaking under their burial mounds. There is a faint light as I crawl out the end of the tunnel, toward the thunder of the river.

I sit on the riverbank, back at the beginning of the trail. The sun sends morning light across the river, and not long after, the new moon rises and moves with the sun across the sky. I hear voices seep out the cracks in the rock, voices from another time, yet still strong today. The voices rise with the rising of the new moon. They speak to the moon:

I shall prosper, still longer I shall go.
Even people. (Would that he died!)

if they say of me.

You! Just like I shall do.

Again I shall rise.

Even many beings then.

when they devour you.

Frogs, when they eat you up.

Many beings, little snakes banded.

Even those when they eat you.

Still again do you rise.

You! Just like I shall do in time to come!

!BO!

(Prolonged yelling)

(continued on page 43)

PROGRAMS & SPECIALS AT A GLANCE

VIETNAM:



Vietnam: Radio First Termer explores the sound and story of radio in Vietnam in an hour-long special on Thursday, January 14, at 9 pm.

New Year's in Vienna featuring the Vienna Choir Boys and the Strauss family live via satellite on New Year's Day at 8 am.

A Prairie Home Companion returns at a time of 8 pm on Saturdays.

Mountain Stage, hosted by [unclear], Saturday, January 2, at 6 pm. Comedy, and surprises live from Virginia. Try it!

A Mixed Bag moves to 8 pm. Name to **Sing Out's Songbag**.

Studs Terkel, by listener request, remains on KSO.

Sunday	Monday	Tuesday	Wednesday
6:00 Weekend Edition	5:00 Morning Edition	5:00 Morning Edition	5:00 Morning Edition
8:00 Monitoradio	7:00 Ante Meridian	7:00 Ante Meridian	7:00 Ante Meridian
9:00 Micrologus	10:00 First Concert	10:00 First Concert	10:00 First Concert
9:30 St. Paul Sunday Morning	12:00 KSOR News	12:00 KSOR News	12:00 KSOR News
11:00 High Performance	2:00 Philadelphia Orchestra	2:00 Cleveland Orchestra	2:00 Cleveland Orchestra
12:00 Chicago Symphony	4:00 Northwest Week	4:00 Fresh Air	4:00 Fresh Air
2:00 Spoleto Chamber Music	4:30 Jefferson Daily	4:30 Jefferson Daily	4:30 Jefferson Daily
Santa Fe Chamber Festival (Beg. Jan 10)	5:00 All Things Considered	5:00 All Things Considered	5:00 All Things Considered
4:00 New Dimensions	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall
5:00 All Things Considered	9:00 Sound of Writing	9:00 Dreams of Rio Ruby (Beg. Jan 12)	7:00 Dreams of Rio Ruby
6:00 The Folk Show	9:30 Stories From The Spirit World	9:30 A Murder of Quality	9:30 A Murder of Quality
8:00 Sing Out's Songbag	10:00 Ask Dr. Science	Doc Savage (Beg. Jan 12)	10:00 Ask Dr. Science
9:00 Possible Musics	10:02 Post Meridian (Jazz)	10:00 Ask Dr. Science	10:02 Post Meridian (Jazz)
Music From Hearts of Space		10:02 Post Meridian (Jazz)	11:00 Post Meridian (Jazz)

es the Vienna Philharmonic
with traditional favorites by
ellite from Vienna on

moves to a listener requested
beginning January 2.

arry Groce, premieres on
with a variety of music,
m Charleston, West

on Sundays and changes its

request during the Fall
at 4 pm on Saturdays.

High Performance, hosted by Andre Previn, moves to
Sundays at 11 am with January programs ranging from
performances by the Los Angeles Philharmonic to jazz
vocalist Jon Hendricks in a tribute to Count Basie and
Duke Ellington.

Santa Fe Chamber Music Festival returns to feature
performances of classical favorites plus several world
premieres on Sundays at 2 pm beginning January 10.

Paul Temple, England's most popular radio detective,
makes his American debut on Wednesday, January 13,
at 9:30 pm.

Radio Drama also returns some favorites with **The Sound
of Writing** on Mondays at 9 pm; a series featuring Native
American myths and legends in **Stories from the Spirit
World** on Mondays at 9:30 pm; and Tuesdays, beginning
January 12, welcome **Ruby**, the Galactic Gumshoe, in her
strange adventure at 9 pm; and pulp hero **Doc Savage** in
boffo adventures at 9:30 pm.

Wednesday	Thursday	Friday	Saturday
Morning Edition	5:00 Morning Edition	5:00 Morning Edition	6:00 Weekend Edition
Ante Meridian	7:00 Ante Meridian	7:00 Ante Meridian	8:00 Ante Meridian
Concert	10:00 First Concert	10:00 First Concert	10:00 Jazz Revisited
KSOR News	12:00 KSOR News	12:00 KSOR News	11:00 Metropolitan Opera
Los Angeles Philharmonic	2:00 Music From Europe	2:30 San Francisco Symphony	3:00 Tonight At Carnegie Hall
Fresh Air	4:00 Fresh Air	3:30 Marian McPartland's Piano Jazz	4:00 Studs Terkel
Jefferson Daily	4:30 Jefferson Daily	4:30 Jefferson Daily	5:00 All Things Considered
All Things Considered	5:00 All Things Considered	5:00 All Things Considered	6:00 Mountain Stage
You Music Hall	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	8:00 A Prairie Home Companion
Le Show	9:00 Le Show	8:00 New York Philharmonic	10:00 The Blues
Ask Dr. Science	10:00 Ask Dr. Science	10:00 Ask Dr. Science	
Jazz Album Preview	10:02 Jazz Album Preview	10:02 American Jazz Radio Festival	
Post Meridian (Jazz)	10:45 Post Meridian (Jazz)	12:00 Post Meridian (Jazz)	

Sunday
by date denotes composer's birthdate

Weekend EDITION

With Scott Simon on Saturdays
Susan Stamberg on Sundays

6:00 am Weekend Edition

National Public Radio's weekend news magazine with host Susan Stamberg.

8:00 am Monitoradio

The weekend edition of the award-winning news magazine produced by the staff of the Christian Science Monitor.

9:00 am Micrologus

Music from medieval, renaissance and early baroque periods hosted by Ross Duffin.

KSMF 89.1/Rogue Valley

9:00 am - 2:00 pm Jazz Sunday

The best in contemporary jazz from the station library.

9:30 am St. Paul Sunday Morning

Jan 3 Soprano Marni Nixon is accompanied by pianist Lincoln Mayorga in songs by Canteloube, Gershwin, Weill, Jerome Kern and John Harbison.

Jan 10 Pianist Ronald Smith performs Schubert's "Wanderer" Fantasy; several etudes by Chopin; and two little known works by Alkan.

Jan 17 The original instrument ensemble Musica Antiqua Koln performs a program of music by Ernst, Handel, Albinoni, Bach and Jacques Aubert.

Jan 24 Violinist Daniel Philips and pianist Christopher O'Riley perform sonatas by Bartok and Beethoven.

Jan 31 The Cleveland String Quartet performs quartets by Schubert, Borodin, and Beethoven.

11:00 am New Times! High Performance

A new, innovative look at musical performance, featuring the world's greatest artists. Hosted by Andre Previn, who is both a noted jazz pianist, and Music Director of the Los Angeles Philharmonic.

Jan 3 The Los Angeles Philharmonic performs Rimsky-Korsakov's March from *Tsar Saltan*; and the Symphony No. 5 in E Minor, by Tchaikovsky.

Jan 10 In a Carnegie Hall recital, pianist Bella Davidovich performs works by Mozart, Schubert, Schumann, and Liszt.

Jan 17 The great jazz vocalist Jon Hendricks and his group bring us their unique style of vocalese in a tribute to Count Basie and Duke Ellington.

Jan 24 Violinist Pinchas Zuckerman and pianist Mark Neikrug perform a recital of sonatas for violin and piano by Mozart.

Jan 31 This week, we accompany the Swingle Singers as they take a performing tour across the United States.

12:00 pm Chicago Symphony Orchestra

This great American orchestra, is conducted by Sir Georg Solti.

Jan 3 Lorin Maazel conducts the Symphony *Mathis der Maler*, by Hindemith; and Mahler's Symphony No. 1 ("Titan").

Jan 10 Sir Georg Solti is on the podium for performances of two *Portraits* by Bartok; the Piano Concerto by Schumann, with soloist Murray Perahia; and the Symphony No. 5, by Tchaikovsky.

Jan 17 Edo de Waart conducts the String Symphony No. 10 by Felix Mendelssohn; the Symphony No. 10 ("American Muse") by William Schumann; and the Symphony No. 6 in D, Op. 60, by Dvorak.

Jan 24 Leonard Slatkin conducts Haydn's Symphony No. 68 in B-flat; the World Premiere of the Concerto for Brass and Orchestra by Donald Erb; and the Symphony No. 5 in D, by Vaughan Williams.

Jan 31 Gennady Rozhdestvensky conducts Haydn's Symphonies No. 70 in D, and No. 71 in B-flat; the Violin Concerto No. 1 in D, Op. 19, by Prokofiev, with soloist Frank Peter Zimmermann; and the *Scenes Pittoresques*, Suite No. 4, by Massenet.

2:00 pm Santa Fe Chamber Music Festival Beginning Jan 10

Another broadcast season from this world-renowned chamber music festival, held every summer in Santa Fe.

Jan 10 Pianist Alfred Brendel performs an all-Schubert program.

Jan 17 Ravel's String Quartet; the 1987 World Premiere of the String Trio No. 2 for Violin, Cello and Double Bass, by Edgar Meyer; and Stravinsky's *L'Histoire du Soldat*.

Jan 24 This week, the Partita in D Minor for solo Violin, by Bach; Mozart's Piano Quartet, K. 478; the "American" String Quartet, by Dvorak; and *Voice of the Whale*, by George Crumb.

Jan 31 Beethoven's Violin Sonata, Op. 96; the Duo for Violin and Cello by Kodaly; and the *Quartet for the End of Time*, by Olivier Messiaen are included on this program.

4:00 pm New Dimensions

New Dimensions explores the myriad ways in which the world is changing through interviews with leading figures in philosophy, literature, psychology, health, politics and religion.

Program acquisition funded by Soundpeace of Ashland. Local transmission funded by grants from Dr. John Hurd of the Family Chiropractic Center, Klamath Falls; Richard Wagner, and Joyce Ward, Architects, Ashland; and The Websters, Spinners and Weavers of Guanajuato Way, Ashland.

Jan 3 Sacred Visions: Masque Making, Suki Rappaport, director of Transformations Institute talks about magic and mystique of masque making and how to unlock hidden sources of energy and intuitive power.

Jan 10 The Nuclear Age: Security or Stupidity, Don Carlson and Craig Comstock, co-authors of *Citizen Summitry* and *Securing Our Planet* explore alternatives to the shakey game of deterrents and the Pentagon's mutually assured destruction (MAD) philosophy.

Jan 17 Diamonds Along The Way, Ole Nydahl, author of *Entering the Diamond Way*, talks about his journey into Tibetan Buddhism in which he became the first western student of His Holiness, the late 16th Gyalwa Karmapa. NOTE: Nydahl will talk on January 29, 8 pm, at Positively Fourth Street, Ashland; info: Peter Giffin at (503) 488-0311. In Mt. Shasta Jan. 30-31. Info: (916) 926-3955.

Jan 24 Optimal learning, Ivan Barzakov, founding director of the Barsak Educational Institute, talks about the latest discoveries about the human brain and how Optimal learning integrates the arts and voice intonation to accelerate the learning process.

5:00 pm All Things Considered

The weekend edition of National Public Radio's award-winning nightly news magazine.

6:00 pm The Folk Show

Join us for a wide variety of folk music, including occasional performances by local musicians, live broadcast recordings, and more.

8:00 pm Sing Out's Songbag

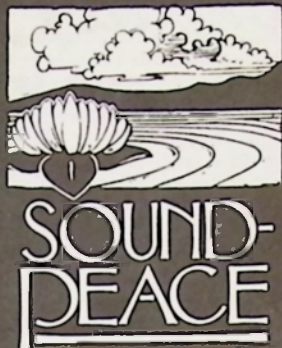
Produced by KSOR alumnus Bill Munger, the program features a weekly topical mix of music and comedy (formerly **A Mixed Bag**).

9:00 pm Possible Musics

Host Caroline Bryan-Sadler features New Age music from all over the world. The program also includes:

11:00 pm Music From The Hearts Of Space
Local funding by Soundpeace, Ashland.

2:00 am Sign-Off



Metaphysical books of the East and West. Sanskrit & Tibetan grammars and dictionaries. Unique educational materials. Hospice materials for comforting adults and children. Art and religious objects.

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Monday

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5:00 am Morning Edition

This award-winning news magazine is a lively blend of news, features and commentary on national and world affairs. Includes:

6:50 am Local and regional news.

6:57 am Russell Sadler's Oregon Outlook

KSMF 89.1/Rogue Valley:

Morning Edition continues until 9:00 am

7:00 am Ante Meridian

Host Howard LaMere blends classical music and jazz, and the KSOR News Department presents the latest local and regional news, at 7:30, 8:30, 9:00 and 9:30 am. Also:

7:37 am Star Date

Local funds by Doctors of Optometry Douglas G. Smith and Richard Nelson; the Allen Johnson Family and the Northwest Nature Shop.

8:37 am Ask Dr. Science

Local funds by the Gateways Program of Douglas Community Hospital, Roseburg.

9:34 am The Bioregional Report

A look at environmental, social, economic, and resource issues in the Klamath-Siskiyou Bioregion, produced by the Siskiyou Regional Education Project.

Funded by the Carpenter Foundation of Medford, and the MacKenzie River Gathering.

9:57 am Calendar of the Arts

10:00 am - 2:00 pm First Concert

Your host is Pat Daly.

Jan 4 MENDELSSOHN: Violin Concerto in E Minor

Jan 11 TCHAIKOVSKY: Serenade for Strings

Jan 18 RACHMANINOV: Piano Concerto No. 4 CD

Jan 25 GERSHWIN: Piano Concerto CD

12:00 n KSOR News

Latest headlines, plus the weather forecast and the Calendar of the Arts.

2:00 pm Philadelphia Orchestra

A 39-week series of broadcast concerts, under the direction of Riccardo Muti.

Jan 4 Dennis Russell Davies conducts an all-Tchaikovsky program, which includes the Polonaise from *Eugen Onegin*, the Piano Concerto No. 1 in B-flat minor, Op. 23, with soloist Alexander Toradze; the Serenade for Strings, Op. 48; and the 1812 Overture, Op. 49.

Jan 11 Riccardo Muti conducts *Lontano* by Ligeti; the Piano Concerto No. 1 in C, Op. 11, by Weber, with soloist Malcolm Frager; and the Symphony No. 6 in A, by Bruckner.

Jan 18 Hans Vonk conducts Haydn's Symphony No. 82 in C ("The Bear"); the Concerto for Orchestra by Roger Sessions; and the Symphony No. 2 in C, Op. 61, by Schumann.

Jan 25 Rafael Fruhbeck de Burgos conducts the Violin Concerto by Sir William Walton, with soloist William de Pasquale; and Mahler's Symphony No. 1.

4:00 pm Northwest Week in Review

Northwest journalist Tom Ackerman hosts this weekly roundtable discussion of issues in

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the nation's capital, and how they affect the Northwest. Northwest legislators are frequent guests. Hear how developments in Washington D.C. will affect you!

4:30 pm The Jefferson Dally

KSOR's weekday report on events in Southern Oregon and Northern California. News, weather, and features, including Russell Sadler's Oregon Outlook. Produced by the KSOR News staff and hosted by News Director Annie Hoy.

5:00 pm All Things Considered

Noah Adams hosts this award-winning news magazine.

Local funds by John G. Apostol, M.D., Medford; Drs. Johnson, Nitzberg, Morris and Collins of Southern Oregon Family Practice Group, Ashland; Earl H. Parrish, M.D., Medford; Computerland of Medford; and Hardin Optical of Bandon.

6:30 pm Siskiyou Music Hall

Your host is John Jurgenson

Jan 4 HERBERT: Cello Concerto No. 2

Jan 11 MOZART: *Symphonie espagnole*

Jan 18 LALO: *Symphonie espagnole*

Jan 25 GIULIANI: Guitar Concerto No. 3 in F

9:00 pm The Sound of Writing

A series of dramatizations of short stories, drawn from over five years' worth of stories entered in the annual PEN competition.

Jan 4 This week, "Snow," by Julia Alvarez; and "Solace," by Candace Flint.

Jan 11 Roberta Beck Connolly's story "The Cross in the Window;" and "The Palomar Account," by Bonnie ZoBell.

Jan 18 "Phoenix," by Marion deBooy Wentzien; and "The Heart Attack," by Rosalind Warren.

Jan 25 "Change in Jamaica," by Mary Alice Ayers; and "No One's a Mystery," by Elizabeth Tallent.

9:30 pm Stories from the Spirit World

An eight part series of programs featuring the myths and legends of Native Americans.

10:00 pm Ask Dr. Science

Craziness from the Duck's Breath Mystery Theatre.

Local funding provided by the Gateways Program of Douglas Community Hospital in Roseburg.

10:02 pm Post Meridian


Great jazz for the late night. Call in your requests!


2:00 am Sign-Off




Robert Siegel and Rene Montagne host All Things Considered

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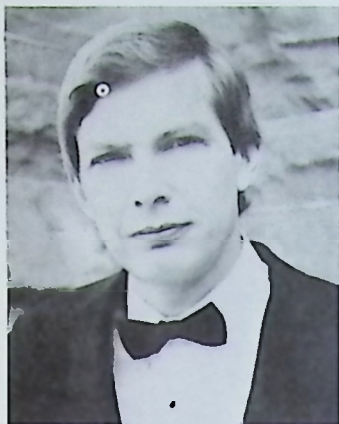


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Tuesday

*by date denotes composer's birthdate



Bob Edwards

- 5:00 am Morning Edition
6:50 am Regional news
6:57 am Russell Sadler's Oregon Outlook

KSMF 89.1 / Rogue Valley
Morning Edition continues until 9:00 am

- 7:00 am Ante Meridian
Regional News: 7:30, 8:30, 9:00 and 9:30 am.
Plus:

- 7:37 am Star Date
8:37 am Ask Dr. Science
9:57 am Calendar of the Arts

10:00 am - 2:00 pm First Concert

- Jan 5 MACDOWELL: Woodland Sketches, Op. 51
Jan 12 MOZART: Piano Concerto No. 12 in A

Jan 19 BACH: Suite No. 5 for Cello CD

Jan 26 BACH: Partita No. 4 in D

12:00 n KSOR News

Headlines, weather forecast and the Calendar of the Arts.

2:00 pm Cleveland Orchestra

A season of concerts under Music Director Christoph von Dohnanyi.

Jan 5 Christoph von Dohnanyi conducts the "Hebrides" Overture by Mendelssohn; the Violin Concerto No. 5 in A, K. 219 ("Turkish") by Mozart, with soloist Daniel Majeske; and Bartok's Concerto for Orchestra.

Jan 12 Christoph von Dohnanyi conducts *Three Places in New England*, by Ives; the Symphony No. 1 by Shostakovich; and the Symphony No. 2 in D by Brahms.

Jan 19 Christoph von Dohnanyi conducts the *Grosse Fuge* by Beethoven; the Variations for Orchestra, by Trojahn; and Dvorak's Symphony No. 9 ("New World").

Jan 26 Christoph von Dohnanyi conducts *The Light*, by Philip Glass; the Piano Concerto No. 25 in C, K. 503, by Mozart, with soloist Alicia de Larrocha; and Schumann's Symphony No. 3 ("Rhenish").

4:00 pm Fresh Air

Award-winning interviewer Terry Gross talks to leading figures in politics, entertainment and the arts.

4:30 pm The Jefferson Daily

KSOR's weekday report on events in Southern Oregon and Northern California. Hosted by KSOR News Director Annie Hoy.

5:00 pm All Things Considered

Local funds by John G. Apostol, M.D., Medford; Drs. Johnson, Nitzberg, Morris and Collins,

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6:30 pm Siskiyou Music Hall

Jan 5 RAVEL: *Sheherezade* CD

Jan 12 STRAUSS: *Tod und Verklarung*

Jan 19 SMETANA: Poetic Polka and Czech Dances

Jan 26 RAVEL: *Ma Mere l'Oye*

9:00 pm Dreams of Rio

An all-new Jack Flanders adventure, recorded on location in Brazil.

Jan 5 The Full Frenzy of the Carnival In this concluding episode, Carmen attempts to free Jack from the clutches of the illusionary snake goddess, and Mojo attempts to free Frieda from her own strange possession.

9:00 pm Ruby Beginning Jan 12

A reprise of this popular (and strange) story of Ruby, the Galactic Gumshoe. Produced by ZBS Media.

Jan 12 Summa Nulla, the High Point of Nothing Ruby is hired by Rodant Kapoor to investigate who is manipulating the media on the planet of Summa Nulla.

Jan 19 Ruby Meets the Mole People While Ruby is questioning the archaeologist T.J. Teru, the underground city he has been investigating collapses, and Ruby meets Moliere, the Chief of the Mole People.

Jan 26 A Little Talk with Angel Lips Ruby makes contact with the two technowitches, Offonoff and Onoffon, who entrap and disarm her!

9:30 pm Doc Savage Beginning Jan 12

Pulp hero Doc Savage returns to KSOR for another run of boffo adventures. Gadzooks!

Jan 12 Kidnapped Our hero is kidnapped, but escapes, ensuring another episode next week.

Jan 19 The Hanging Man Doc calls in his allies, the Fabulous Five, as well as his beautiful cousin, Pat Savage. They encounter an old salt who claims to be 131 years old.

Jan 26 The Disappointing Parcel While Pat Savage sticks with the Santini gang, Doc tries to learn the connection between wealthy men and Fountain of Youth, Inc.

10:00 pm Ask Dr. Science

Produced by the Duck's Breath Mystery Theatre.

10:02 pm Post Meridian

All kinds of jazz.

2:00 am Sign-Off

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You can have the KSOR GUIDE sent directly to your home or business every month. Subscribe and become a member of the KSOR Listeners Guild. Your membership provides you an effective channel for input on KSOR's programming, policy, etc. It also guarantees you voting privileges on important station matters, preferred ticket prices at special events — and of course, your own subscription to the **KSOR GUIDE**.

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Wednesday

*by date denotes composer's birthdate

5:00 am Morning Edition

6:50 am Regional News

6:57 am Russell Sadler's Oregon Outlook

KSMF 89.1/Rogue Valley
Morning Edition continues until 9:00 am

7:00 am Ante Meridian

Host Howard LaMere blends classical music and jazz, and KSOR's News staff presents the latest local and regional news, at 7:30, 8:30, 9:00 and 9:30 am. Plus:

7:37 am Star Date

8:37 am Ask Dr. Science

9:57 am Calendar of the Arts

10:00 am First Concert

Jan 6 HANSON: "Romantic" Symphony

Jan 13 FAURE: Violin Sonata

*Jan 20 PISTON: Quintet for Flute and Strings

*Jan 27 MOZART: Symphony No. 41 in C ("Jupiter")

12:00 n KSOR News

Headlines, weather and the Calendar of the Arts.

2:00 pm The Los Angeles Philharmonic

A complete broadcast season of the Los Angeles Philharmonic, conducted by Music Director Andre Previn.

Jan 6 Andre Previn conducts the Symphony No. 4, by Brahms; and the Symphony No. 10 by Shostakovich.

Jan 13 Andre Previn conducts *Diotima*, by John Harbison; the Piano Concerto No. 4, by Prokofiev, with soloist Leon Fleisher; and *Also sprach Zarathustra*, by Richard Strauss.

Jan 20 Andre Previn conducts the Violin Concerto by Tchaikovsky, with soloist Victoria Mullova; and Sir William Walton's Symphony No. 1.

Jan 27 Andre Previn conducts *Dream Waltzes*, by Stucky; *Schelomo*, by Bloch, with cello soloist Daniel Rothmiller; and the Symphony No. 2, by Rachmaninov.

4:00 pm Fresh Air

Host Terry Gross talks with leading figures in politics, literature, entertainment and the arts.

4:30 pm The Jefferson Daily

KSOR's weekday report on events in Southern Oregon and Northern California. News, weather, and features. Hosted by KSOR News Director Annie Hoy. Wednesday includes Russell Sadler's Oregon Outlook and the Bioregional Report.

5:00 pm All Things Considered

Local funds by John G. Apostol, M.D., Medford; Drs. Johnson, Nitzberg, Morris and Collins, Southern Oregon Family Practice Group, Ashland; Earl H. Parrish, M.D., Medford; Computerland of Medford; and Hardin Optical of Bandon.



6:30 pm Siskiyou Music Hall

Jan 6 BRAHMS: Piano pieces, Op. 118

Jan 13 LISZT: Sonata in B Minor CD

Jan 20 BERNSTEIN: *Fancy Free*

Jan 27 GRIEG: Violin Sonata No. 2 in G

7:00 pm Music Memory Feature

KSOR, in cooperation with public schools in our region, presents music for children participating in the Music Memory program.

Jan 6 MOZART: "La Ci Darem La Mano" from *Don Giovanni*.

Jan 13 BEETHOVEN: Symphony No. 5

Jan 20 WEBERN: Pieces for Orchestra, Op. 10

Jan 27 SCHUBERT: "Trout" Quintet

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Art Silverman,
producer of All Things Considered

9:00 pm Vintage Radio

Highlights of the best — and worst — of drama and entertainment in radio's "Golden Age." Your host is Stu Burgess.

9:30 pm Paul Temple Beginning Jan 13

England's most popular radio detective is not Sherlock Holmes, nor is it Lord Peter Wimsey — it's Paul Temple, here in his American debut. Peter Coke plays the lead role.

Jan 13 The Sitter In Mary Desmond's daughter, Susan, and the babysitter, have disappeared following a phone call from the mysterious Mrs. Van Dyke.

Jan 20 The Marlow Incident The mysterious Mr. Baker is murdered, and he thus cannot make an appointment with Roger Shelley, owner of the agency which employed Miss Millicent.

Jan 27 Introducing Mr. Droste Mr. Droste, owner of the Commodore Club, has an overwrought wife who shares the same Paris milliner with Mrs. Desmond.

10:00 pm Ask Dr. Science

10:02 pm Sidran on Record

Jazz pianist and scholar Ben Sidran hosts this series tracking trends in the jazz world.

Local funds by Sheckells Stereo of Grants Pass and Medford.

Jan 6 Don Pullen, former sideman with Charles Mingus, discusses his long career, and the many albums he has recorded with tenor saxophonist George Adams.

Jan 13 Jackie McLean, the legendary alto sax player, gives a rare interview in which he discusses his childhood days with Bud Powell and Sonny Rollins, and gives the first radio preview of a new recording featuring his son, Rene, on saxophone.

Jan 20 Mel Lewis, the big band drummer, demonstrates his drum style, and talks about his two decades leading a large musical aggregation at the Village Vanguard.

Jan 27 Benny Wallace, the hot young tenor saxophonist, demonstrates his unique tenor sound, and talks about his new recordings.

11:00 pm Post Meridian

More jazz for the night time, hosted by Valerie Ing.

2:00 am Sign-Off

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Thursday

5:00 am Morning Edition

6:50 am Regional News

6:57 am Russell Sadler

KSMF 89.1/Rogue Valley

Morning Edition continues until 9:00 am

7:00 am Ante Meridian

Host Howard LaMere blends classical music and jazz, and the KSOR News staff presents the latest local and regional news at 7:30, 8:30, 9:00 and 9:30 am. Plus:

7:37 am Star Date

8:37 am Ask Dr. Science

9:57 am Calendar of the Arts

10:00 am - 2:00 pm First Concert

Jan 7 BEETHOVEN: Sonata for Piano and Cello, Op. 5, No. 2

Jan 14 PURCELL: Ode on St. Cecilia's Day

Jan 21 RIMSKY-KORSAKOV: *Sheherazade*

Jan 28 LISZT: *Reminiscences of Don Juan* CD

12:00 n KSOR News

Headlines, weather, and the Calendar of the Arts.

2:00 pm Music from Europe

A series of performances by great European orchestras.

Funds for local broadcast provided by Auto Martin, Ltd., Grants Pass.

Jan 7 Kurt Masur conducts the Berlin Philharmonic in a performance of Hindemith's *Der Schwanendreher*, with violinist Niethard Rosa; and Riccardo Chailly conducts the Berlin Radio Symphony in a performance of Mahler's Symphony No. 2.

Jan 14 The European Chamber Orchestra and the Berlin Radio Symphony perform works by Suk, Rodrigo, Prokofiev, and Tchaikovsky.

Jan 21 The Berlin Radio Symphony and the Moscow Philharmonic perform works by Schumann, Rachmaninov, and Bruckner.

Jan 28 Vaclav Neumann conducts the Czech Philharmonic in Martinu's Symphony No. 1; and the Budapest Madrigal Choir performs *Petite Messe Solennelle*, by Rossini.

4:00 pm Fresh Air

Host Terry Gross welcomes leading figures in the arts, literature, politics and entertainment.

4:30 pm The Jefferson Dally

KSOR's weekday report on events in Southern Oregon and Northern California, hosted by KSOR News Director Annie Hoy. News, weather, and features including Russell Sadler's Oregon Outlook.

5:00 pm All Things Considered

Local funds by John G. Apostol, M.D., Medford; Drs. Johnson, Nitzberg, Morris and Collins, Family Practice Group, Ashland; Earl H. Parrish, M.D., Medford; Computerland of Medford; and Hardin Optical of Bandon.

6:30 pm Siskyou Music Hall

Jan 7 RAMEAU: *In convertendo*

Jan 14 MENDELSSOHN: Piano Trio in D Minor

Jan 21 HAYDN: Guitar Quartet

Jan 28 BEETHOVEN: Piano Concerto No. 5 ("Emperor")

9:00 pm Vietnam: Radio First Termer

Jan 14.

This documentary explores the sound and story of radio in Vietnam, featuring excerpts from programs broadcast during the war, including Armed Forces Radio, pirate stations set up by the GIs, and Radio Hanoi. Excerpts from this program first aired on *All Things Considered* on Veteran's Day, and listener response was very strong. Don't miss this fascinating special.

9:00 pm Le Show

Harry Shearer's outrageous weekly comedy program from KCRW in Santa Monica. Shearer, formerly one of the cast of "Saturday Night Live," mixes music with comedy and satire, including spoofs of some of your favorite public radio programs. (Note: Pre-empted on January 14. See above.)

10:00 pm Ask Dr. Science

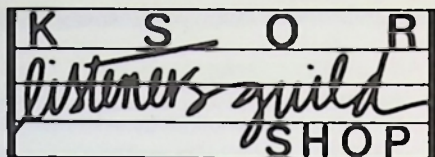
Zaniness from the Duck's Breath Mystery Theatre.

10:02 pm Jazz Album Preview

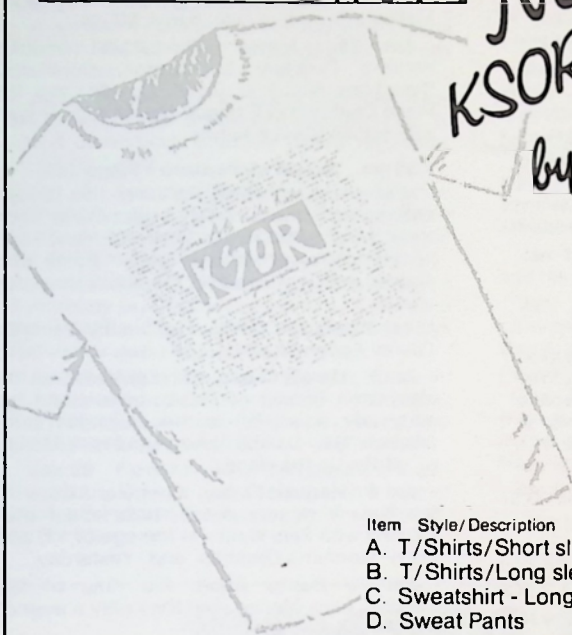
The newest and best releases in jazz.

10:45 pm Post Meridian

2:00 am Sign-Off



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Friday

*by date denotes composer's birthdate

5:00 am Morning Edition

Includes regional news at 6:50, and Russell Sadler's Oregon Outlook at 6:57 am.

KSMF 89.1 / Rogue Valley
Morning Edition continues until 9:00 am

7:00 am Ante Meridian

Regional news at 7:30, 8:30, 9:00 and 9:30 am, plus:

7:37 am **Star Date**

8:37 am **Ask Dr. Science**

9:57 am **Calendar of the Arts**

New Year's in Vienna

8:00 am January 1

Welcome 1988 with the traditional New Year's concert by the Vienna Philharmonic. This year, Claudio Abbado conducts, and the Philharmonic is joined by the Vienna Choir Boys in a program of traditional Viennese favorites by the Strauss family. Live via satellite from Vienna.

10:00 am - 2:00 pm First Concert

Jan 1 SCHUBERT: Piano Trio No. 1 CD

Jan 8 SHOSTAKOVICH: Symphony No. 5

Jan 15 BEETHOVEN: Symphony No. 2

Jan 22 MENDELSSOHN: Octet in E-flat

Jan 29 HAYDN: Symphony No. 94
("Surprise")

12:00 n KSOR News

Headlines, weather and the Calendar of the Arts.

1:30 pm The Romeros January 1

From the Kennedy Center in Washington, D.C., the famed family of guitarists, Angel, Pepe, Celin and Celedonia Romero, perform a program of music by Telemann, Tarrega, Bach, Albeniz, Bizet, Falla and others.

1:30 pm San Francisco Symphony

An annual tradition on KSOR, the latest broadcast season from the San Francisco Symphony, conducted by Herbert Blomstedt.

Jan 8 Herbert Blomstedt conducts the Prelude to *Die Meistersinger*, by Wagner; the Symphony No. 2 (1946) by Sessions; and *Ein Heldenleben*, by Strauss, Op. 40.

Jan 15 Michael Tilson Thomas conducts an all-Tchaikovsky program, including the *Marche Solennelle*, the Suite No. 1 in D Minor,

Op. 43; and Variations on a Rococo Theme for Cello, Op. 33, with soloist Lynn Harrell.

Jan 22 Michael Tilson Thomas conducts Mahler's Symphony No. 6 in A Minor.

Jan 29 Herbert Blomstedt conducts Weber's Overture to *Oberon*; Schubert's Symphony No. 5 in B-flat, D. 485; and the Piano Concerto in F Minor, Op. 114, by Reger, with soloist Steven Mayer.

3:30 pm Marian McPartland's Piano Jazz

Hosted by Marian McPartland, this series encompasses the full range of jazz piano. Each week features McPartland in performance and conversation with famous guest artists who discuss their careers and the subtle nuances of jazz.

Local broadcast made possible by Jackson County Federal Savings and Loan.

Jan 1 Harold Danko, a jazz professor at the Manhattan School of Music, talks about his early jazz education as he plays his composition "Silly Samba," and a duet with Marian of "Strike Up the Band."

Jan 8 Herman Foster, a popular fixture on the New York jazz scene, talks about performing with Fats Waller at the age of 11, and plays "Herman's Creation" and "Yesterday."

Jan 15 Bobby Short, the King of the Cabaret, joins Marian, and they play a duet of Monk's "Round Midnight."

Jan 22 Roy Eldridge, one of the legendary trumpet stylists in jazz, joins Marian to perform his own composition, "Petite Laetia."

Jan 29 Kenny Kirkland, who is one of the hottest young pianists in jazz, has worked with artists ranging from Wynton Marsalis to Sting. Here he joins Marian in a duet version of Charlie Parker's "Billie Bounce."

4:30 pm the Jefferson Daily

KSOR's weekday report on events in Southern Oregon and Northern California. Friday includes Steve Forrester's report on events in Washington, D.C., as they affect the Northwest, and Russell Sadler's Oregon Outlook.

5:00 pm All Things Considered

Local funds by John G. Apostol, M.D., Medford; Drs. Johnson, Nitzberg, Morris and Collins, Southern Oregon Family Practice Group, Ashland; Earl H. Parrish, M.D., Medford; Computerland of Medford; and Hardin Optical of Bandon.

6:30 pm Siskiyou Music Hall

Jan 1 TARTAGLIA: Fantasia for Viola and Bass

Jan 8 BARTOK: String Quartet No. 3 CD

Jan 15 HANDEL: Organ Concerto No. 4 in F

Jan 22 COPLAND: Dance Symphony

Jan 29 JANACEK: Concertino

8:00 pm New York Philharmonic

A series of concerts under the direction of Zubin Mehta, and distinguished guest conductors.

Jan 1 Zubin Mehta opens the New Year with a program of Bruckner's Symphony No. 8; and *A Celebration of Some 100 to 150 Notes* by Elliot Carter.

Jan 8 Andrew Davis conducts Haydn's Symphony No. 104 in D; Mozart's Piano Concerto No. 9, K. 271, with soloist Emanuel Ax; and Beethoven's Symphony No. 5, Op. 67.

Jan 15 Erich Leinsdorf conducts Mozart's Symphony No. 39; and two works by Stravinsky: the Octet for Winds (1923), and the Suite from *Petrushka*.

Jan 22 Erich Leinsdorf conducts the Symphony No. 4 in A Minor, Op. 63, by Sibelius; the Piano Concerto in A Minor by Grieg; and the Symphony No. 2 in B Minor, by Borodin.

Jan 29 Felix Kruglikov conducts the Violin Concerto, Op. 77 by Brahms, with soloist Miriam Fried; and the Symphony No. 5, Op. 47, by Shostakovich.

10:00 pm Ask Dr. Science

A Friday night dose of Duck's Breath Humor.

10:02 pm American Jazz Radio Festival

From National Public Radio, a weekly series of live jazz concerts recorded at clubs, concerts, and festivals throughout the country.

Jan 1 Two veteran sidemen, bassist Chris White and drummer Roy Haynes, front quartets in a concert from The Pier in Jersey City, New Jersey.

Jan 8 In an exciting double header, pianist Randy Weston gives a solo performance, and vocalist Sathima Bea Benjamin sings with the Windsong Trio.

Jan 15 A concert featuring Don Sebesky and the Little Big Band.

Jan 22 Trumpet players highlight this program: first, Jon Faddis performs with his group, then Windham Hill artist Mark Isham performs at the Ford Theatre in Cleveland.

Jan 29 Vocalists Bob Dorough, Dianne Reeves, and Joe Williams perform a live date in the WBG0 Performance Studio in Newark, New Jersey.

12:00 m Post Meridian

Jazz to eod the week.

2:00 am Sign-Off

PROBLEM DRINKERS KNOW EVERY EXCUSE.

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The Gateways Program at Douglas Community Hospital in Roseburg offers no excuse treatment for problem drinkers.

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Roseburg, Oregon 97470

Saturday

by date denotes composer's birthdate

6:00 am Weekend Edition

NPR's weekend news magazine, hosted by Scott Simon. Includes:

6:35 am Northwest News A brief summary of the week's events in Washington, D.C., as they affect the Pacific Northwest.

7:37 am Star Date

KSMF 89.1 / Rogue Valley

Weekend Edition continues until 11:00 am

8:00 am Ante Meridian

Jazz and classical music for your Saturday morning, along with features and an occasional surprise. Includes:

8:30 am Diana Coogle Commentary

9:00 am Bioregional Report A weekly report on environmental, social, cultural and economic issues affecting the KSOR listening area. Produced by the Siskiyou Regional Education Project.

Funded by the Carpenter Foundation of Medford, and the MacKenzie River Gathering.

9:30 am Duck's Breath Homemade Radio Saturday morning madness from the crazy Duck's Breath gang, including visits from Ian Shoales, Dr. Science, and Your Radio News Team.

9:45 am Calendar of the Arts The answer to the old question, "What to do this weekend?"

10:00 am Jazz Revisited

Funding for local broadcast is provided by Gregory Forest Products in Glendale and its Vener Plant in Klamath Falls.

Jan 2 E-Ts Samples of electrical transcriptions, which were records available only to radio stations, including music from Harry James, Jimmy Dorsey, and pianist Joe Bushkin.

Jan 9 Parallels Three recordings each of "Peg O' My Heart," and "Among My Souvenirs," by the likes of Louis Armstrong, Miff Mole and Stan Kenton.

Jan 16 Breakdowns False starts and rejected takes by Benny Goodman, Lee Wiley and Bunny Berrigan.

Jan 23 Don Byas Sits in One of the top tenor saxophonists playing with a variety of groups, including the Count Basie band.

Jan 30 One More Time Duke Ellington, Benny Goodman, and Bing Crosby each recording the same composition twice. (NOTE: Today's program will begin at 9:30 am due to the early opera start time.)



Robin Lawson

KSMF 89.1 / Rogue Valley

11:00 am Vintage Jazz with Robin Lawson

2:00 pm The Sound of Swing

11:00 am The Metropolitan Opera

KSOR broadcasts another season of the Metropolitan Opera House in New York City. *National broadcast funded by Texaco.*

Jan 2 Les Contes d'Hoffman by Offenbach. Charles Dutoit conducts, and the cast includes Gwendolyn Bradley, Roberta Alexander, Grace Bumbry, Susan Quittmeyer, and Neil Shicoff.

Jan 9 Die Fledermaus by Johann Strauss. Manuel Rosenthal conducts and the cast includes Barbara Daniels, Judith Blegen, Tatania Troyanos, David Rendell, Thomas Allen, Michael Devlin and Franz Mazura.

Jan 16 Das Rheingold by Wagner. This new production is conducted by James Levine, and the cast includes Mari-Anne Haggander, Helga Dernesch, Anne Gjevang, Siegfried Jerusalem and Aage Haugland. (NOTE: This opera begins early at 10:30 am.)

Jan 23 Macbeth by Verdi. Giuseppe Sinopoli conducts, and the cast includes Eva Marton, Vyacheslav Polosov, and Samuel Ramey. (NOTE: This opera begins early, at 10:30 am.)

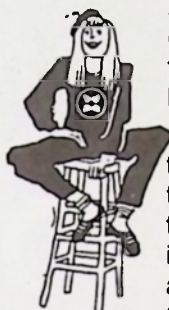
Jan 30 Pelleas et Melisande by Debussy. James Levine conducts, and the cast includes Frederica von Stade, Jocelyne Taillon, Anthony Rolfe Johnson, and Jose van Dam. (NOTE: This opera begins early, at 10:00 am.)

ROGUE GALLERY

Rogue Valley Art Association

A 28 year old institution devoted to quality arts in the Rogue Valley.

When was the last time you . . . stopped at the gallery to enjoy the current exhibit,



took an out of town friend on a tour of our valley, including a stop at the Rogue Gallery,

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signed up for a special class or workshop?

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3:00 pm Tonight at Carnegie Hall

A series of recitals recorded at Carnegie Hall. *National underwriting by AT&T.*

Jan 3 A special New Year's program of Victorian music and song with Marvin Hamlisch and Benjamin Luxon, and guests Isaac Stern, Yo-Yo Ma, Richard Stoltzman, Nancy Allen, and Patricia Zander.

Jan 10 Soprano Benita Valente performs the music of Wolf and Obradors accompanied by Cynthia Raim at the piano.

Jan 17 The Eastman Wind Ensemble performs works by Walton, Schwanter, Holst, and Grainger.

Jan 24 The Sextet for Strings in G Major, Op. 36, by Brahms is performed by Isaac Stern and Cho-Liang Lin, violins, Jaime Laredo and Michael Tree, violas, with Yo-Yo Ma and Matt Haimovitz, cellos.

Jan 31 Leonard Slatkin conducts the Saint Louis Symphony in a performance of Symphony No. 5 in D Minor, Op. 47, by Shostakovich.

4:00 pm Studs Terkel Almanac

Author, critic and master interviewer Studs Terkel hosts the best in readings and interviews from his daily Chicago radio series.

5:00 pm All Things Considered

6:00 pm Mountain Stage

Larry Groce hosts this weekly live concert broadcast from West Virginia, featuring all kinds of music, comedy, and other surprises.

Jan 2 Mountain Stage's debut on KSOR features The Whites, Leon Douglas, and commentator/storyteller Katharine Tucker Windham.

Jan 9 The fusion/folk duo the Smith Sisters, fiddler/storyteller Mike Cross, and New York singer/songwriter Rod MacDonald are guests.

Jan 16 Host Larry Groce presents a Mountain Stage sampler of popular hit performances from past performances.

Jan 23 Robin and Linda Williams and regulars the Twister Sisters are featured this week.

Jan 30 Host Larry Groce welcomes singer/songwriter John Stewart, former member of the Kingston Trio.

8:00 pm A Prairie Home Companion

Funds for local broadcast are provided in part by The Mail Tribune of Medford, and Mid-Oregon Printing of Roseburg.

10:00 pm The Blues

Your host is Mick Eaton.

2:00 am Sign-Off



Cradoc Bagshaw

Prayers of the Blue Corn Mother
Acrylic

her paintings is titled "Masks After Picasso."

Bagshaw noted that Hardin started producing prints between 1970 and 1980 when "no one was doing etchings in the Indian art world." Helen worked at the El Serro Graphics Studio creating images on copper plates which were then printed for her in editions of 65. Her intricate color usage was developed with multiple etching plates, to achieve effects of overlapping and transparency. Several of

Hardin's etchings have been made into posters, such as "Changing Women."

Bagshaw considers the four etchings of her "Women Series," developed from 1980 to 1982, to be among Hardin's most powerful and personal images. They were created when she first began her battle with cancer. Bagshaw told me about Hardin's commentary on this series:

The second piece . . . "Changing Women" . . . the only way I can

describe it is that about every six years I become aware of myself as a woman, as a person growing through changes. I shift gears, I go through one stage to another and maybe stay on a slight inclination for awhile — not a plateau, because on a plateau you are level — and then it is necessary to make a jump and go up to a higher plane. In this particular etching you see a full face, and you see a profile of half a person. Streaming from the mouth is the fact that something is going on inside me, I'm trying to say what is happening, but all I can say is that I'm changing."

In "Listening Woman" and "Medicine Woman," sharp geometric designs permeate the interior of each circular face, and then spiral out into the background, augmenting a sense of continuous movement in time and space. The overall design and color of each image hold our attention rather than any one specific detail or facial feature. The dominant yellow and orange tones are applied in both flat and textured layers. In one of her last paintings, "Arrow Swallow Ceremony," Hardin talks about her evolving feminist perspective, "What my series has to do with is all the capacities of woman. There is no body involved in this series, just brain."

(*Women of Sweetgrass, Cedar and Sage*)

Bagshaw says, "Even when Helen was sick, she never refused interviews." In a 1982 interview with Jay Scott of the *Toronto Globe and Mail*, Helen said:

"Painting is my job; and it's my life. I don't want to be rich and famous; I want to be best. A lot of people consider me the number one woman Indian artist. I'm categorized as an Indian and then I'm categorized as a woman. So I have to try harder."

In discussing her childhood, Margarete emphasizes that regular meals were seldom shared, but she says, "There was

always time for discussion, always time for each other." During the last six months Margarete came home to take care of Hardin and noted, "When Mom got sick, she didn't have time to do it all. She continued to paint almost till the end from 7 a.m. until 5 p.m. . . . We also spent more time together . . . we would stop at Grandma's for coffee." Bagshaw added, "In the end Pablita and Helen were reconciled."

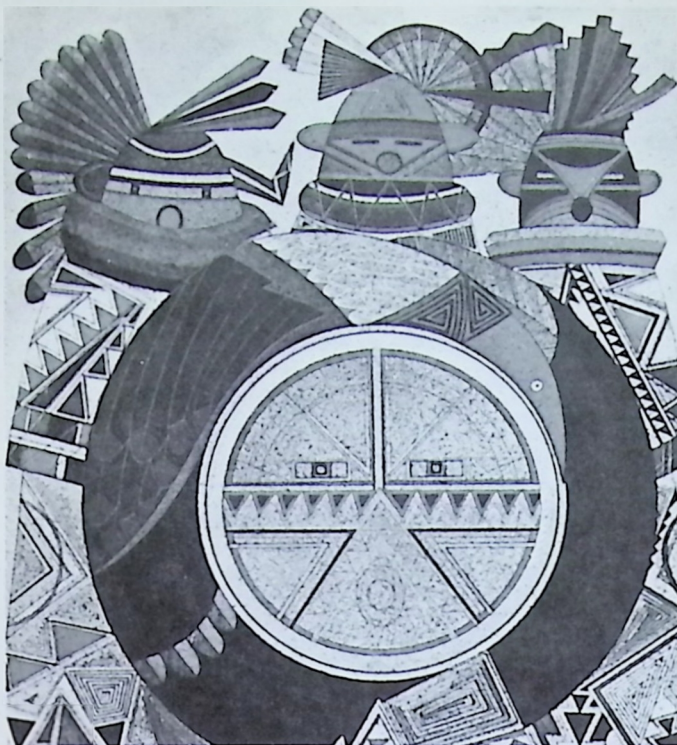
In the video made with Hardin shortly before her death, it is evident that she is secure in her talent and achievements:

"I don't fear death. I'll always be here through my paintings . . . I want to be good at what I'm doing — the reward of living — and for those that survive me, it's the only thing I can give that's me . . ."

Before her death Hardin achieved another one of her goals — recognition in the New York art market. "She made it," Bagshaw says. "Notices of her death appeared in the *New York Times* and *Washington Post* on June 7, 1984."

I was sorry to realize the burden of an artist's legacy for the living. Margarete, a multi-media artist herself, is now pregnant with her first child. She hopes to achieve recognition "not as my mother's daughter but as myself." At present, Margarete feels "stuck with my commitment to continue promoting my mother's unsold work. It shouldn't be a priority in my life, except that Mother's reputation is so outstanding, I have to keep it going for now." She also hopes that Hardin's work will be purchased for more public rather than private collections.

At the end of my intense visit with Pablita Velarde and Margarete Tindell, I felt that I had been with three women as the presence of Helen Hardin is still vital and strong. Velarde and Margarete are close, and Velarde smilingly tells me, "I can hardly wait to hold my first grandbaby in my arms."



Cradoc Bagshaw

Carriers of the Father Universe,
1974; Acrylic, 20" X 16"

In addition to her personal interviews, Betty LaDuke used several sources. They are listed here for those who may want to read more about Pablita Velarde and Helen Hardin.

Jamake Highwater, *Song from the Earth: American Indian Painting*, (Boston: Little Brown and Company, 1976)

Mary Carroll Nelson, "Pablita Velarde," *American Indian Art*, (Scottsdale, Arizona), Spring, 1978

Mary Carroll Nelson, *Pablita Velarde: The Story of An American Indian* (Minneapolis, Minnesota: Dillon Press, 1971)

D. Hancock, *Old Father, the Story Teller* (Flagstaff, Arizona: Northland Press, 1960)

New Mexico Magazine (Albuquerque, New Mexico: Publishing Division, Department of Development), December, 1970.

Maryel De Lauer, "Helen Hardin," *Arizona Highways*, (Phoenix, Arizona: Arizona Department of Transportation), August, 1976

Lou Ann Farris Culley, "Allegory and Metaphor in the Art of Helen Hardin," *Helicon Nine, A Journal of Women's Arts and Letters*, (P.O. Box 22412, Kansas City, Missouri 64113), Fall, 1981

Tricia Hurst, "Crossing Bridges: Jaune Quick-to-See Smith, Helen Hardin and Jean Bales," *Southwest Art*, April, 1981

Women of Sweetgrass. Cedar and Sage. Gallery of the American Indian Community House, New York, 1985.

1980 One-Woman Show and PBS film presentation, California State University at Long Beach, California.

Betty LaDuke teaches art at Southern Oregon State College and is a regular contributor to the Guide.

A Journey Into Takelma Mythology (continued from page 23)



Table Rock and Rogue River.

Photo c. 1890 by pioneer photographer Peter Britt

I'm thinking that as surely as the moon shall rise again and again, I will climb this rock many times more. I shall again journey into the mythic world of the Takelma, into myths that teach me the dignity of death and the beauty of being alive.

* * * * *

Takelma myths have a traditional ending: "Gweldi. Baybit' lép'lap'" which means "Finished! Now go collect seeds and eat them." In other words, you've been sitting around listening to stories long enough, so get up and go gather food. Now that you have gathered the seeds of wisdom from the stories, it is time to gather seeds for nourishment. Both kinds of seeds are necessary for the survival of humankind. Without food there is no life. Without myths, life has no meaning.

Thomas Doty is a storyteller, poet and teacher of Native American traditions of the Northwest.

John Woollinscroft is an expert on the Takelma Indians, Table Rock's best friend, and currently Indian affairs reporter for the Rapid City Journal.

Natalie Brown is the head of the photography department at the Southern Oregon Historical Society in Jacksonville.

"When Animals and People Were Not So Different," an audio cassette of Native American myths told by Thomas Doty, is now available. To order, send \$9.50 to Thomas Doty, 423 East Hersey Street, Ashland, OR 97520. Or call (503)482-4034 or 482-3447.

Mama's Migraine

Sandra Scofield

Coming home was to a house darkened by pulled shades, a demand for muffled whispers, and the toilet unflushed. Supper was cold, miserably chewed as though under the covers in the middle of the night. Behind her door, Mama lay like blown glass too fragile to turn, the orbs in her eyesockets pierced a hundred times. If we heard her moan we knew she had come up from the deepest current of pain, come up gasping, only to be caught like a water-beetle on the slick surface, thrashing and desperate, until the motion sank her again. She went down, or inside, or away from us, where the pain could get no worse. There her muscles unclenched, and sweat ran off her temples into her hair and across the furry pink tips of her ears where the hair had matted and cleaved.

We remembered so many of her migraines. The time we came in the house laughing and met her in the hall, stark naked, her hands pulling at her hair, her mouth a black hole gaping open, from which no sound came. The long summer days she lay on the bed, dipping rags in ice water and covering her face to hide from the headache she knew was coming. We remembered Mama crouched on the bathroom floor waiting for nausea to overcome her. Worse, there was Mama on some gay excursion almost surely her idea, wincing as she thought of it, killing her chatter, and our fun, with dread. Sometimes it came when we least expected it, and often it came like judgment, swift and hard. If we bogged down in dread, it proved us true. If we forgot, it came from spite. It neither killed nor maimed, it left no scar, but we knew other mothers could not have lived with it; it took too much.

It made us wonder: How long could this go on? When would it be too much?

What would happen to us?

My last clear memory of my mother is of Christmas Day, 1957, a few months before she died. By then her migraines seemed a small matter. So many other things had gone wrong.

My Aunt Opal and I were at the house; everyone came from Opal's later, to eat. My aunt was going to give my mother a shot of B-12 vitamins, and my mother said, "Wouldn't it be handy if Lucy learned to do this?" I was horrified at first, but they chided me until I was tempted to take the syringe and plunge the needle into a practice orange, over and over, until I felt I could do the real thing.

Opal sucked the purple liquid up from its bottle into a new syringe and I watched, half-sick, excited, dared. She gave me the syringe and I pushed it just a little, to make the droplets ooze.

I see it now as if it happened this morning. My mother is on her hands and knees, with her rump sticking up, white and wrinkled and blotched with needle bruises, and her face is muffled by the pillow. She is laughing, my aunt is laughing, and into this scene I plunge the needle, and then I pull fast away. My mother is laughing so hard she starts to hiccup and spit, not meaning to, over the pillow. The syringe sways with no hand to steady it, held in place by the depth of the needle. Shrieking with laughter, my aunt shoves her thumb down on the plunger and pulls the syringe away.

My mother falls onto the bedclothes and turns and tugs me toward her and wraps her arms around me. She holds me and rocks us back and forth and whispers, "I love you kitten, I love you sugarplum." When she is still again, she says to Opal, very gravely, "She's big enough to get by, isn't she?" I supposed she meant to speak from pride, but I was embarrassed for her. I thought she was pitiful. Sometimes she put on high heels with her yellow flimsy nightgown and posed, like the woman in pictures from when she was young and beautiful. She didn't see the most obvious things, I thought. One minute she acted like I was full-grown, and the next she talked to me like a baby.

Sandra Scofield lives in Ashland and frequently writes of her Texas childhood. One such story was published in *Calyx's* anthology, *Women and Aging*, in 1986. This selection is excerpted from the manuscript of a novel, *Soda Lakes*.

Typewritten, double-spaced manuscripts, accompanied by a biographical note and a stamped self-addressed envelope, should be sent to Vince & Patty Wixon, c/o KSOR GUIDE, 1250 Siskiyou Blvd., Ashland, OR. Please allow two to four weeks for reply.

We encourage local authors to submit original prose and poetry for publication in the GUIDE. We ask that you submit no more than four poems at one time, with no poem longer than 100 lines, and prose of up to 1,500 words. Prose can be fiction, anecdotal or personal experience.

ARTS EVENTS

For more information about arts events, listen to the KSOR Calendar of the Arts broadcast weekdays at 9

Dec New Year's Eve Theatre/Dinner/Dance

- 31** 7:30 pm Dinner; 9 pm Neil Simon's *Plaza Suite* by the Bandon Playhouse; followed by dancing into 1988 with Arthur Barduhn and the Foghorn Five. Tickets: 230 Second Street Gallery Harbor Hall in Old Town, 210 Second St. (503) 347-4404 **Bandon.**
- 1 thru 7** Exhibit: **Gallery Artists Open Show, Sunbird Gallery**
836 N.W. Wall
(503) 389-9196 **Bend.**
- 1 thru 17** Exhibit: **Religious Vision In A New Land: 19th Century Churches In The Northwest.** Barry Peril, photographer
Tues-Fri 11 am-5 pm; Sat-Sun Noon-4 pm
Closed Monday.
Coos Art Museum, 235 Anderson
(503) 267-3901 **Coos Bay.**
- 1 thru Feb 29** **Eighth Annual Juried Art Show** featuring assemblages by Linda Daley of North Bend, sculpture by Diane DeGroot of Glide, and collage by Maxine Traylor of Days Creek.
Whipple Fine Arts Center Gallery
Umpqua Community College
(503) 440-4600 **Roseburg.**
- 2** Play: Neil Simon's *Plaza Suite* by Bandon Playhouse as a benefit for Women's Crisis Center. Tickets: Cone 9, Pony Village, Coast to Coast and Coquille Valley Shoe Repair.
8 pm Harbor Hall in Old Town
210 East Second Street
(503) 347-9862 **Bandon.**
- 4 thru 29** Exhibit: **Old Threads, New Trends; Weaving & other artifacts from the Umatilla Indians** will be shown with contemporary woven works by Deborah Dozler of Ashland.
Whipple Fine Arts Center Gallery
Umpqua Community College
(503) 440-4600 **Roseburg.**
- 5 and 6** **Twelfth Night Concerts: A musical conclusion to the Holiday Season**
First Presbyterian Church, 823 S.E. Lane
(503) 673-5559 **Roseburg.**
- 5 thru 23** Exhibit: **"Family," mixed media drawings** by Tee Cortne.
Reception: Sat, Jan 17, 1-3 pm
Grants Pass Museum of Art
Riverside Park
(503) 479-3290 **Grants Pass.**

- 5 thru 30** Exhibit: **Mixed media selected by curators from Redding, Grants Pass, Coos Bay and Eureka art centers.**
Lighthouse Art Center
575 U.S. Highway 101 South
(707) 464-4137 **Crescent City**
- 5 thru Feb 13** Exhibit: **"Luminous Impressions: Prints from Glass Plates" and "Works on Paper" by Waldo Peirce**
Reception: Thurs, Jan. 7, 5-7 pm.
Museum Hours: Tues - Fri 11-5; Sat 1-5
Schneider Museum of Art
Southern Oregon State College
Siskiyou Blvd. & Indiana Street
(503) 482-6245 **Ashland.**
- 8** **Bluegrass Concert: High Country**
Del Norte Association for Cultural Awareness, sponsor.
8 pm Crescent Elk Auditorium
10th and G Streets
(707) 464-1336 **Crescent City.**
- 8 9 & 10** Play: **Neil Simon's Plaza Suite** by Bandon Playhouse. 8 pm Fri and Sat; 6 pm Sun. Tickets: Cone 9, Pony Village, Coast to Coast & Coquille Valley Shoe Repair.
Harbor Hall in Old Town Bandon
(503) 347-9862 **Bandon.**
- 8 thru 29** Exhibit: **Abstracts by Eugene artist Aaron Friedman**
Reception: Fri, Jan 8, 7-9 pm
Umpqua Valley Arts Center
1624 West Harvard Blvd.
(503) 672-2532 **Roseburg.**
- 8 thru 25** Exhibit: **Jerry Nemiro, Multi-media Drawings; Jo-Ann Morgan, Shoe Sculpture Series**
Wiseman Gallery
Rogue Community College.
3345 Redwood Highway
(503) 479-5541 **Grants Pass.**
- 9 thru Feb 12** Exhibit: **Sculpture of wood, glass, marble, bronze and clay by Oregon artists featuring J. Chester Armstrong, Kevin Fulton, Peter Helzer and Linda Brewer; watercolors by Tish Epperson of Leavenworth, WA.**
Frame Design and Sunbird Gallery
836 N.W. Wall
(503) 389-9196 **Bend.**
- 9** **Concert: The Aulos Ensemble**
SOSC Dept of Continuing Education and Chamber Music Concerts
8 pm Music Recital Hall
Southern Oregon State College
(503) 482-6331 **Ashland.**

- 10 Film Festival: Buster Keaton in *Steamboat Bill, Jr.***
2 pm Museum Auditorium
Douglas County Museum
(503) 440-4507 **Roseburg.**



Northwest Bach Ensemble

- 10 Concert: The Northwest Bach Ensemble featuring music of Haydn and Mozart**
Tickets: Bloomsbury Books
8 pm Music Recital Hall
Southern Oregon State College
(503) 482-5017 **Ashland.**
- 12 Concert: Empire Brass**
Community Concert Series
8 pm Jacoby Auditorium
Umpqua Community College
(503) 440-4600 **Roseburg.**
- 14 thru 17 and 21-24 Drama: *Bedroom Farce* by Alan Ayckbourn** by Theatre Arts Department. 8pm, plus 2pm matinee on Sun, Jan 24, Dorothy Stolp Theatre
Southern Oregon State College
(503) 482-6348 **Ashland.**
- 15 thru Feb 15 Traveling Exhibit: "Imagining Antartica"** (Check to confirm dates and place)
(503) 756-7769 **Reedsport.**
- 18 thru 29 Exhibit: Mixed Media featuring Martin Luther King**
Learning Resource Center Art Gallery
College of the Siskiyou
(503) 938-4462 ext. 213 **Weed.**
- 23 Concert: Scott Kritzer, Classical Guitar**
On Stage Series
8 pm Marshfield Auditorium
10th and Ingersoll
(503) 756-0317 **Coos Bay.**

- 23 Concert: A Touch of Blue - Jazz Ensemble of the Air Force Band of the Northwest**
7 pm, Jacoby Auditorium
Umpqua Community College
(503) 440-4600 **Roseburg.**
- 23 Concert: Klamath Youth Symphony Works by Dvorak, Tchaikovsky, Rachmaninoff, Saint-Saens, and Rossini.**
Guest Soloist: Merritt Schader at the piano performing Mendelssohn's *Capriccio Brillante*.
8 pm Mills Auditorium, Free
(503) 882-7567 **Klamath Falls.**
- 25 Slide Show: Rick Steves on his book *Europe Through the Back Door***
Explorer Series; 7 pm at
Windmill's Ashland Hills Inn
(503) 488-0333 **Ashland.**
- 28 Concert: Rogue Valley Symphony**
Arthur E. Shaw, Music Director and conductor. James Cook, Piano
8 pm First Baptist Church
(503) 482-6353 **Grants Pass.**
- 29 Concert: Rogue Valley Symphony**
Arthur E. Shaw, Music Director and conductor. James Cook, Piano.
8 pm. Lynn Sjolund Auditorium
North Medford High
(503) 482-6353 **Medford.**
- 29 thru Feb. 15 Exhibit: Art Faculty Annual Exhibit; Multi-media**
Wiseman Gallery.
Rogue Community College
3345 Redwood Highway
(503) 479-5541 **Grants Pass.**
- 30 Concert: Rogue Valley Symphony**
Arthur E. Shaw, Music Director and conductor. James Cook, Piano
8 pm Music Recital Hall
Southern Oregon State College
(503) 482-6353 **Ashland.**

OREGON ARTS COMMISSION

Published with funding assistance from the Oregon Arts Commission, an affiliate of the National Endowment of the Arts.

Guide Arts Events Deadlines

March Issue: Jan 15

April Issue: Feb. 15

Calendar of the Arts Broadcast

Items should be mailed well in advance to permit several days of announcements prior to the event. Mail to: KSOR Calendar of the Arts
1250 Siskiyou, Ashland, OR 97520.

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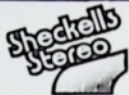
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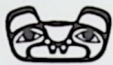
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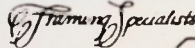
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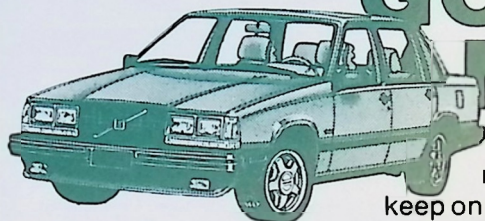
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